

FINE ARTS DEPT.

JUNE 1943



DETROIT

SCHOOL ARTS

DRAWING - PAINTING - MODELING



PEDRO
J. LEMOS
EDITOR
STANFORD
UNIVERSITY
CALIFORNIA

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42
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Vacation Time affords out-of-door opportunities
for art practice learned during school days.
Photograph received from Chicago Board of Education

War Posters from the Government

Many of the posters coming from Washington for furthering the War effort have been created by the country's finest artists.

With this issue of *School Arts* are enclosed four Historical Posters. These are published by the War Savings Staff of the Treasury Department. Thanks to the Educational Section of the Staff we are able to send them to you in full size.

We want you to see how important a part art is playing today. Never before has so much art work been used by our government to foster a war effort. Every government department is using posters, window cards, booklets, diagrams and so on. If you hear people saying that in war days we should cut out art in the public schools, make certain that they know how much the government itself is using art, for not only is illustration being used in posters and booklets but every ship, plane or tank starts with a drawing.

Now let's turn to the four Posters enclosed with this issue; First, note the objective—to sell War Bonds and Stamps. Second, the correlation between history and the poster—the artist selected historical events which could be used as symbols of American Freedom—symbols which are accepted and generally known, such as the Battle of Lexington, the Signing of the Declaration of Independence, Washington Crossing the Delaware, and John Paul Jones.

Third, note the technique, pen and ink with wood or linoleum block style color plates. Fourth, note that the lettering has been placed for greatest readability. Lettering and illustration are separated, thus giving each its opportunity to do its job. You know how many times an otherwise good poster has been spoiled by having the message lost in the "design."

The artist for these four posters is one of our well-known mural artists and book illustrators—James Henry Daugherty. His murals appear in the High School, Stamford, Connecticut, and Loew's State Theatre in Cleveland and his illustrations are found in Carl Sandburg's book, "Abe Lincoln Grown Up," Stephen Benet's book, "John Brown's Body," and Washington Irving's "Knickerbocker's History of New York."

Cut and mount these posters. Try the same idea in your classes. Let the class discover some local historical event which might symbolize the freedom of the country. It might be a church which was an important factor in early history of the community, typifying the freedom of religion. It might be a plaque on some public building giving the words of some local person which show the freedom of speech. Tie the symbolized idea in with the purchase of War Bonds and Stamps. Let the teachers who are handling the school War Bond and Stamp sales among the pupils use these posters.

Everything you can do helps. Remember we are a big country scattered between two big oceans but UNITED WE WIN.

War Posters by Indian Artists

How would you like to have a sheet of Indian War Bond Posters? It is yours for the asking—only one to a member of the *School Arts* Family as long as the limited supply of 500 lasts. The three posters shown on the big 25- by 38-inch sheet were made by boys who see America as the home their people have had always. They share it with us now and they see the war as their fight—to be fought with their ancient courage and cunning, but by modern methods.

The larger poster, by Ben Quintana, is especially interesting because it shows what Indian children actually must do to help. It describes better than words what it is like to ride for miles over the bright, bare, cactus-studded land and buy War Stamps at a desert post office.

Eva Mirabel, who painted the smoke-signal poster, Charles Presbetonequa, who painted the "Tomahawk" poster, and Ben Quintana are all students of the United States Indian School in Santa Fe, New Mexico. Two very striking paintings by a former student of this school are reproduced in full color between pages 344-345.

Now here is how you can get these posters—send your name, where you teach, and your address to Secretary, *School Arts* Family—ask for the Indian War Bond Poster Sheet—I'll send them as long as the supply lasts.



FREE WAR BULLETINS FOR ART TEACHERS

Here is just what you have been hoping for—a monthly bulletin giving you help, ideas, and suggestions for the many things you do in your art classes which fit into the war effort.

Betty Chamberlain, Office of War Information, Graphics Division at 250 West 57th Street, New York, N. Y., will send you bulletins as they are issued on how to tie-in your art work with the war.

These bulletins give you ideas which you can use in your community. They are ideas for Posters—with suggested topics such as Woman Power, Absenteeism, Victory Gardens, Nutrition, Civilian Defense, and American Red Cross.

The bulletin which I have just seen is most complete—a sort of what-to-do information center. With this help and your classroom instruction you should be in an excellent position to do some of the most successful war art work which you have handled.

The bulletins are free—write the Sec'y of the *School Arts* Family, 136 Printers Bldg., Worcester.

NEW CAMOUFLAGE COURSE FOR TEACHERS

Here's something you'll like to have—a new portfolio entitled "Color in Camouflage" by Professor William A. Rose and Robert Lee Crosbie, who jointly conduct courses in Basic and Advanced Camouflage at New York University.

Portfolio is arranged as a series of lessons in color for classroom use. Shows the proper choice and use of correct colors.

This new publication has been issued by the Eberhard Faber Pencil Company. It's free to teachers in high schools and art schools.

Tell the Secretary of the Family your name, name of high or art school where you teach, and your summer address . . . Copies will be mailed out about the middle of June. Supply limited—write now.

Eastern Arts Association

The activities for the past year were reviewed at the Council Meeting, April 10, including an excellent report by Hazel D. Tobias, on the Victory Meetings held throughout E.A.A. territory. The possibility of a convention in the late winter or early spring was discussed.

In cooperation with the U.S. Office of Education, Library of Congress, and Office of War Information members of the E.A.A. will contribute art material on war themes to the "National Exhibition of High School Art in the War." Five hundred pieces of art will be selected from the country at large—E.A.A.'s quota is 143 pieces.

Election of Eastern Arts Officers and Council for 1943-44 was conducted by mail during April and the membership has voted to continue the following officers: President, Margaret F. S. Glace, Head of Teachers Educ. Dept., Maryland Institute, Baltimore; Vice-president, Dana P. Vaughan, Director, School of Industrial Arts, Trenton, N. J.; Treasurer, Raymond P. Ensign.

Vincent A. Roy has been appointed as the new Secretary by the Eastern Arts Council. This action was made necessary by the resignation of Raymond P. Ensign.

These men have hosts of friends in the East. The Secretary of the Family Circle has written a few words about them.

(*Eastern Arts News* continued on page 6-a)

Young America Paints

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ARTISTA Powder Paint is odorless, easy to handle and economical, as small or large quantities may be prepared for use. When mixed with water, the paint may be kept without spoiling for some time, thereby eliminating waste of time and material. ARTISTA Powder Paint may be applied to paper, wood, composition board, cloth and clay products. It is an ideal medium for poster design, interior decoration and murals, or wherever great areas are to be covered with smooth opaque color.

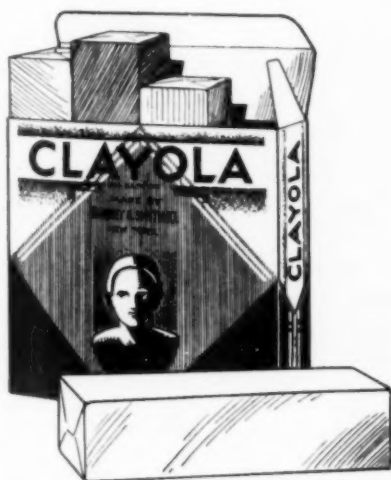
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An ARTISTA Powder Paint Drawing
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ALICE STOWELL BISHOP—RETIRED?

After June 1943 the name of Alice Stowell Bishop will not appear as an Advisory Editor of *School Arts*. "Now that I am out of the active work there is no longer an opportunity to write about our projects. Before, I had the results before me and could write about lessons which had been successful in my classes. Since that is not possible there seems no point in being kept on your staff, so when the school year ends in June, I will step down and out." So ends a relationship which has been a source of the greatest profit to the editorial Staff and to all readers of *School Arts*.

Miss Bishop has been a contributor and an Advisory Editor to this magazine for many years. Her work has always been of the highest order. Her success as a teacher is easily explained in her own words: "Once in a while I have to go back and visit a school—but it makes one homesick and I avoid doing it often. I really loved teaching and also my precious kiddies. It was such pleasure to give them lessons they enjoyed and feel that I was able to pass along some love of beauty to many who had little or nothing of it in their home life. My work was in the public schools and of course with all kinds and conditions—from high life to the slums—but I liked them all, even some of the bad ones (poor children!)."

Now Miss Bishop is retired? No! Such people never retire. Again let us quote from her letter to the Editor, for here again we have other attributes which account for her capacity as a teacher and enthusiasm as a worker: "I should have written sooner but these are such busy times, and although I am out of school work I seem to have less time than before. The Red Cross work must be done, and I have taken a course in Music Appreciation."

And finally: "I have just returned from a two-weeks visit in New York where I heard good music and visited art exhibits—Metropolitan Museum, Modern Art Museum, an exhibition of John Marin's work—and some of Georgia O'Keeffe's—Van Gogh, Cezanne, Gauguin, Picasso, etc. Also an art class at Teacher's College, Columbia, work done on large paper with huge brushes. Very free and up-to-date. New York has so much to offer that it is like a tonic and gives so much of interest to think about for a long while.

"Best wishes always. I never can express all I feel of friendship and gratitude for these years we have worked together. This is the last tie that holds me in work which I loved, but I shall always have the memory of a great many pleasant years."

School Arts is not saying farewell, for it is not at all improbable that we shall have more of Miss Bishop's interesting contributions.



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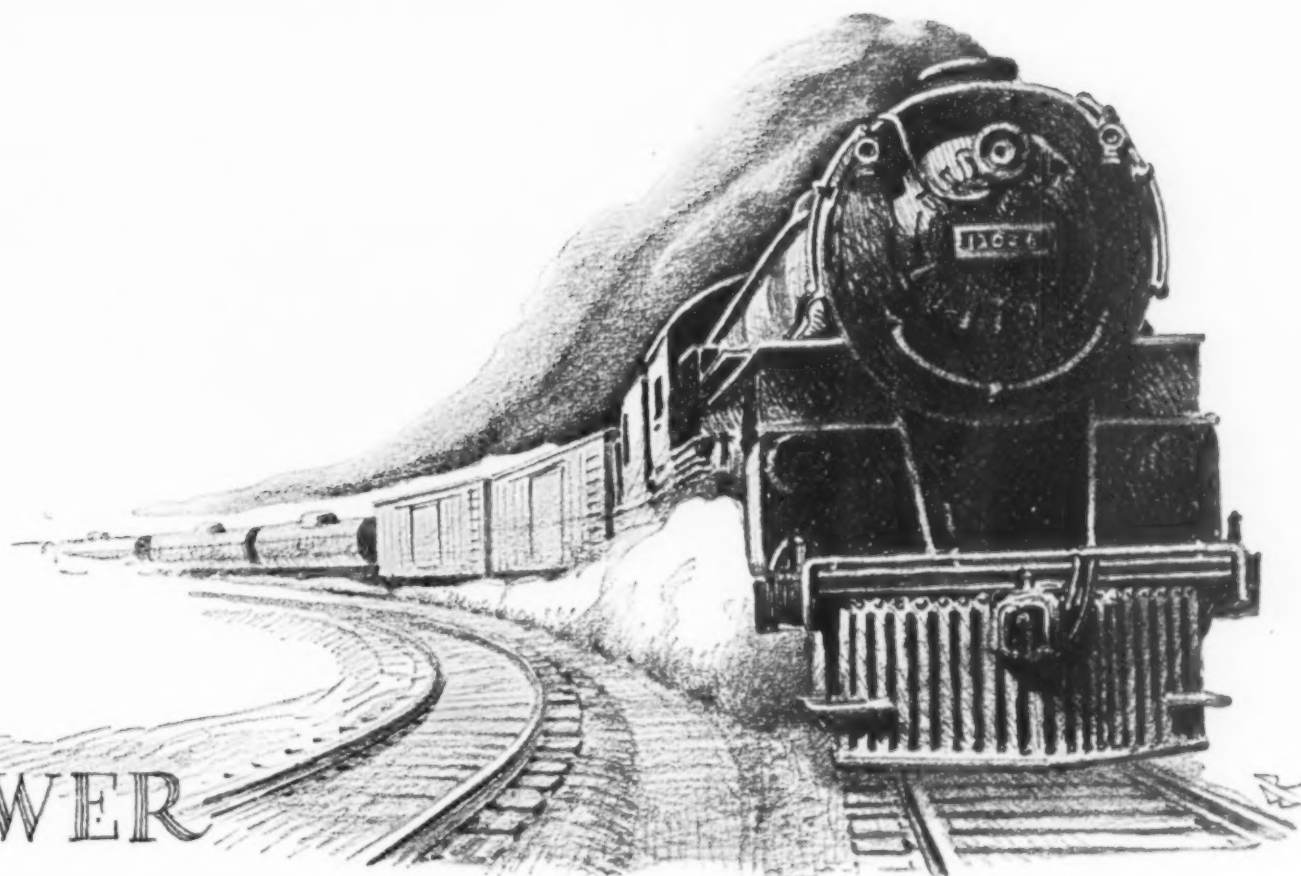
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School Arts, June 1943

POWER



POWER! We can scarcely think of any war activity without thinking of POWER. Obviously America's reliance today is largely on powerful guns, powerful tanks, powerful planes, powerful ships, powerful trucks, powerful trains. Even more important than machine power is man power.

PROUD WE ARE to know that, small as it is, the **Koh-i-noor Pencil** plays its vital part in all this utilization of both man and machine power. The man who designs the engine, who plots the course of the plane, who harnesses machine power and directs it into a thousand channels, knows that he can rely on the **Koh-i-noor** to meet even the most exacting demand.

In short, the old saying, "the pen is mightier than the sword," could be paraphrased to read, "the pencil is

mightier than the sword," not as a writing instrument alone but as the tool which more than any other helps man to translate his thoughts into action.

IN PEACETIME, TOO, the **Koh-i-noor Pencil** will play its part. The architect, the engineer, the builder, the teacher—all those who need perfect pencils—will put it to a host of essential uses. And the artist, requiring just the right tool for every purpose, will continue, as in the past and present years, to make it his daily companion, ever ready to serve.

THE ABOVE SKETCH was done with three **Koh-i-noor** points, the 2H (for the lightest lines), the HB (for medium strokes), and the 2B (for the darkest touches). It was drawn on kid-finished bristol.

Reproductions of this drawing and several others of this series are now available, and will be supplied without cost. When writing, please mention SCHOOL ARTS.

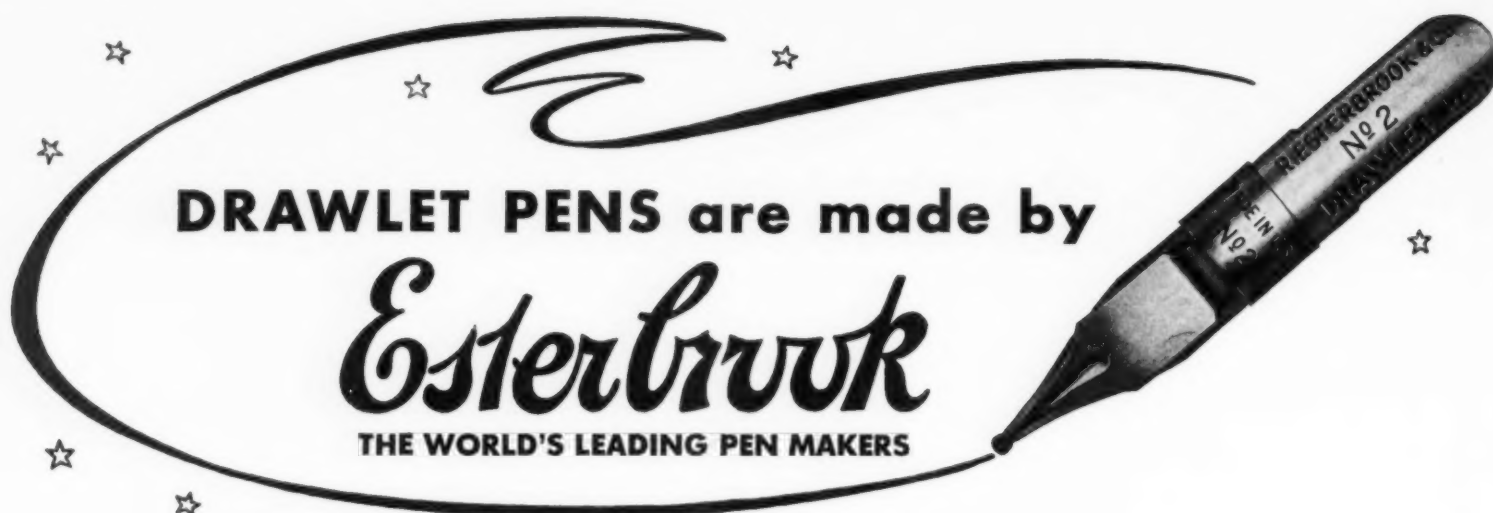
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INTRODUCTION TO THE JUNE SCHOOL ARTS

By Alliston Greene

The leading contribution in this June number of *School Arts* is of more than ordinary interest and value. The author, Miss Alison Stilwell, is the daughter of Lieut. General Joseph W. Stilwell whose civil and military record are of such international importance and so highly praised. Born in Peking when her father was connected with the American Legation, she has had the unusual privilege of studying Chinese art under one of China's foremost artists.

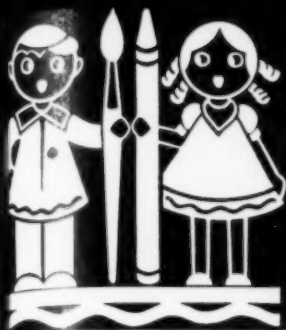
The subject, "The Art of Chinese Painting," reveals a side of Chinese life not emphasized in the voluminous publicity given this great country as she fights for her freedom. China had an appreciation of art many centuries before our country was discovered. Thus the art of Chinese painting has a significance worthy of the place it has been given in this magazine, and will be studied by all art lovers and art teachers for the valuable lessons which it presents.

This article, with its illustrations, should find a permanent place in every subscriber's reference file.

"Understanding Art Heritages," page 331, is a logical and very definite discussion of art appreciation as related to the "lay or youthful mind in contact with art." Katharine Tyler of the Lake View High School, Chicago, has ideas gained from years of experience which every art teacher can apply with profit.

(Continued on page 7-a)

School Arts, June 1943



SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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Brush Paintings



Four landscape subjects painted by Alison Stilwell in the Chinese manner which is described in the following article by Miss Stilwell. The two upper scenes were painted of Chinese scenes, the two lower subjects reflect the rugged wind-formed trees of the Carmel coast and Sierra mountains of California

THE ART OF

CHINESE by PAINTING

ALISON STILWELL

Carmel-by-the-Sea, California

EDITOR'S NOTE—Alison Stilwell was born in Peking during the period her father, Lieut. General Joseph W. Stilwell, was connected with the American legation. Miss Stilwell's early interest in the Chinese brush painting was stimulated by her parents' appreciation for the values of art education, and the ablest art teachers in China were engaged to teach Miss Stilwell their very ancient and thorough methods. Her deft, capable ability, delightfully demonstrated before many California audiences, is reflected throughout her following article.

Ready to begin,
everything in
its place



How to hold the
brush, showing
the front and the
side view of
the hand

Photographs
by
Reta deLemos



Miss Stilwell demonstrates her art while describing it to her audiences, each step is explained and illustrated



IN SPITE of the differences and what we may call peculiarities, people are beginning to realize that Chinese painting is one of the greatest schools of art ever known. And by this I mean not those who have made a deep study of it (for they have recognized that fact long ago), but others—the art student, the art critic, and the casual admirer of all arts.

The purpose of this article, therefore, is to place before those who do not know much about Chinese painting the little I have learned so that they may better understand and enjoy it.

In my experience, whenever the Westerner comes in contact with the Oriental, he is prone to ask, "Why do you do things in such a backward manner—such as reading, for instance? Why do you read from right to

left and vertically instead of horizontally?" If he would stop to think he might realize that the Chinese were reading and writing a good while before we ever thought of it, and since they established the precedent, they might well think that we do things backwards. So, if we want to study a people, their literature, their art and customs, isn't it better to look at them from their own point of view? For that is the way to really understand them.

When I first began to study Chinese painting, I knew very little about it except that I liked it. I had been fortunate enough to have had China's art always in my immediate environment, but I had never admired the artists and their work so much as when I began to study it myself. In other words, I knew I loved Chinese paintings, but not why, until I realized the meaning, the talent, and years of hard work back of each one.

In the spring of 1936, in Peiping, I was taken as a pupil by one of China's foremost artists, Prince P'u Ju (pronounced Poo Roo). He is not only a great artist, but a good teacher, and I will never forget those days, for I now realize, more than ever, how fortunate I was to have had such an opportunity. My lessons would probably sound strange to an American art student, but though the reason for the Chinese manner of teaching may seem obscure to a Westerner, it has an intelligent and centuries-old foundation.

The Chinese student, before he is allowed to try his hand at painting at all, is first put through a strenuous and lengthy course of character-writing. In the case of my own teacher, he was not allowed to paint at all until he reached the age of twenty-one; up until that time, he had studied calligraphy. The reason behind this rigorous training is that Chinese painting is actually a branch of writing; the strokes used in the various characters are exactly those which are used in painting. In this way, the student becomes accomplished in the use of the brush, the various movements of the wrist and fingers which are necessary to make the thick and thin lines, and he acquires the precision which is so much a part of Chinese painting.

When he is still in the "student" stage, the pupil is given paintings to copy. He copies his teacher's paintings, old masters' works, more modern pictures—in short, anything he can get his hands on. By this method of "learning by copying" the pupil absorbs the traditional styles, the meaning behind an old master, and the techniques and methods of painting, hardly realizing that he does so. After he has copied enough—and this may mean anywhere from three to five years, the artist will begin to visualize his own scenes, and be able to take out of the library of ideas now stored in his head, any sort of painting he wishes to do.

The Chinese do not paint from life as foreigners do. Instead the artist will study, let us say for an example, a flower—he will study it from all angles and for a

good length of time; then he will visualize in his head a new image of that flower, and put it down on the silk.

Whenever I speak of Chinese painting, there always comes to mind a man named Hsieh Ho. He was a philosopher and critic who lived at the close of the 5th Century A.D., and he laid down certain principles to follow when criticizing a painting. His rules apply today, and I will give them to you now, in the hope that they will help you to appreciate Chinese painting a little more.

The first and most important of these principles is what is called, in Chinese, *ch'i yün*. This term has the meaning of spirit. Hsieh Ho says the spirit-vitality or life-breath of a painting is the intangible something that is born in the artist's heart, and is the most difficult of all the principles to achieve.

The second is what is known as the bone-structure. Wang Hui said, "The brush-work must be coarse yet fine, heavy and light, dry and moist—then it is well done. If it is simply of one kind, then the painting looks bare." The importance of technique in this art cannot be exaggerated. As was said above, it is a



Photographed by Reta deLemos in Peiping in 1936

Prince P'u Ju and his artist wife. Prince P'u Ju is brother to the former Chinese emperor and was permitted to remain in Peking when his brother was exiled. This was because he had formerly renounced any claims to the throne, as both he and his wife as artists in Old China could not be both artists and royal. Prince P'u Ju taught Miss Stilwell the principles of Chinese painting



Example of Chinese line and tonal washes for nature study.
Both paintings are subjects painted by Alison Stilwell

branch of writing; the qualities enjoyed by a Chinese in a painting of bamboo, for instance, are the same as those enjoyed in a good piece of calligraphy. Yang Tze-Yin, a well-known philosopher and writer who lived in the 1st Century B.C. said, "Writing is mind-painting," making another bridge between the two arts.

Composition is the third principle. To illustrate the essence of what composition means to the Chinese, let me quote again, this time from the "Mustard Seed Garden": "The idea is present even where the brush has not passed." In other words, the painting must be so balanced that even the blank spaces become significant. The idea is simply suggested, and the artist or critic makes up the rest out of his own imagination. So we find that suggestion is preferred to bare fact—one reason their paintings do not have that cluttered look so often found in Occidental art. In illustrating a poem, for instance, artists sought for the mood that was expressed in the poem, rather than make a direct illustration.

Likeness is the fourth principle, which means just what the word implies—that the artist should try to make his subjects as realistic as possible. Note, though, that this is rated only fourth in importance in the scale.

The fifth principle is coloring. This does not refer merely to the colors themselves—red, blue, yellow, etc. (which are used to conform to the subject matter), but also to the black ink. Monochrome paintings, done by a Chinese master, can give the impression that colors have been used, so great is the range of tones of this color.

Copying classical models is the sixth principle. As said before, this is the method by which the Chinese have always studied. The methods are taken from the ancient paintings, but the artist must also keep in close touch with nature in order to achieve



Ink brush painting of bamboo. This type of painting is used considerably, requiring spontaneity and confidence, the fine lines and full brush marks all produced by varying pressures on the one tapering brush

the most important principle of all—life. Also, in order to achieve a style of one's own, the student must observe and study nature. In this manner, the traditions have been brought down, unchanged, through the centuries, but the styles have changed with the changing times.

Now that we have these rules to go by, let's follow the steps of a painting from the start—a blank piece of paper or silk—to its finish, the mounted picture. As we go along, I will explain the tools which are used in each process, and which are the Chinese artist's best friends.

The painter starts out with a clean piece of white paper or silk, placed flat on a table in front of him, and absolutely straight—no slanting to left or right is allowed. There are many kinds of paper and silk, all with their different grades of quality, which can be used for painting. It depends usually on the artist's own choice, which kind he uses. The silk, known as "hua chuan," is specially prepared. Almost all of this silk comes from Soochow, and is sized there. It looks rather like raw silk; the weave is quite fine and it has a stiff, slippery feel to it. The paper is made from all sorts of substances—rice, straw, hemp, certain reeds, and bamboo. The bamboo or rice paper is recognized as the best. These papers come in all sizes, thicknesses, and qualities, and it is simply up to the artist to find which suits him best.

The brush, sometimes called a brush-pen, is usually made with a handle of hollow bamboo, but there are those with wooden, ivory, or jade handles, all beautifully carved and decorated. The hairs are put together in a round bundle, inserted in one end of the handle, and held there with glue. The hairs are cut down to a fine point, with Chinese patience, one by one. By the degree of pressure on this point, the "bone-structure" of a painting is obtained. Rabbit hair is commonly used, but goat, deer, and fox hair is also found. The fox hair brushes seem to be the most durable and lasting.

Next we come to the colors, or inks. They are made in three forms—the stick, the powder form, and small cakes that look much like Western water colors. They are made of mineral and vegetable pigments. The former are much the brighter, and are made by grinding down the rock itself, sifting it through several stages, until it becomes a fine powder. Lapis Lazuli and malachite are examples of this, producing brilliant blues and greens, respectively. The vegetable colors are made into small cakes by the addition of glue, and are used exactly as one would use water colors. The ink-sticks, which are usually pressed into interesting molds, and decorated with various designs and colors, are also mixed with glue before being formed. The black ink is simply a mixture of carbon and glue—although there are other types such as oil ink or pine soot ink, which is the best for painting. When the artist uses the colors in powder form, he must mix them with glue and water himself, a little at a time, as needed. In the case of the vegetable colors, the dye is boiled and pressed from the plant—then mixed with lime and glue. It is hard to realize the scope and brilliance of Chinese colors; there are so many that there isn't room here to describe them. I will mention, however, the fact that they have certain degrees of a color; for instance 1st, 2nd, and 3rd blue. First blue is used specifically for painting leaves and lichen, 2nd blue for rocks and birds' feathers, 3rd blue for garments.

Clear water is taken up in a spoon from a bowl, and placed on the ink-stone, which is a flat piece of stone polished to a satiny surface (the edge usually decorated and carved in some way) and then the black ink-stick is rubbed in the water on the stone, the rubbing is done in a slow, circular, gentle motion; this is important, as the quality of the ink is determined by the way it is ground. When the consistency of the ink is right, black enough and thick enough, then the painter is ready to start.

The brush is pulled through the ink on the stone, away from the point, with a twisting motion of the fingers, so that it is equally covered on all sides with the ink. While grinding the ink, the artist has been conceiving the idea for his painting. It must be complete, to the last detail, in the mind before the brush touches the paper, as there is no sketching or penciling in first. No corrections can be made afterward, either, as these inks are waterproof.

There are several methods of painting; one in which the black outlines are done first and the color filled in; one which is the reverse of that—the colored parts are done first and then the outlines painted on; and the plain black and white, such as a bamboo. We will take the first of these as an example, as it is the simplest. The artist's brush has now been dipped in the ink, and he is ready to start the painting.

The brush is held upright between the first two fingers and thumb, with the last two fingers resting against the innerside of the brush, that closest the hand. It must be held absolutely straight up and down *loosely*, and is then manipulated by the wrist and fingers. This position, which seems so difficult and paralyzing to foreigners, becomes quite easy after a little practice, and has the advantage of giving great steadiness to the artist's hand.

Let's say that the painter has visualized a landscape, with houses and people in it. There are rules which must be followed in landscape painting—called *shan shui*, meaning literally mountains water. Trees are painted first, then rocks and, next in order, if they happen to be in the picture, people, houses, water, and distant mountains, and mists. Chinese landscapes always give the impression that the artist had sat upon a cloud while painting and looked down upon his scene. The farther away an object is, the higher up it is placed in the picture. As the artist progresses, he remembers to leave spaces for the people or houses, but he does not paint them in until it is their turn. This is the reason the painting must first be visualized in such complete detail in the mind.

After the black outline is completed, we start coloring. This is put on in many light coats, building up and deepening the color gradually. With their usual logic, the Chinese paint a stone which has grass growing upon it first brown, to represent the earth underneath. Then, when it is dry, the green goes over that. To my mind, this is one reason why their paintings give such an effect of life. After the coloring is finished, the artist usually signs his name or his pen name, and stamps his seal underneath. He may use the seal alone, however. These seals, or chops, as they are sometimes called, are made of a great variety of materials, some of which are ivory, jade, porcelain, Peking glass, and semi-precious stones of various kinds. The name of the artist is cut in reverse by the seal-cutter—a very intricate and artistic profession, by the way. It is then stamped very hard on a special red ink made for the purpose (quite sticky and hard to manage, let me add) and stamped on the paper or silk. If the artist has studied poetry as well as painting, he will usually write a poem about the painting directly on it. Chinese characters, being beautiful, make a part of the painting, and complete the composition.

The finished and signed painting is now ready for the mounter's shop. This is a specialized art in itself, with a great many exacting processes to be gone

(Continued on page 5-a)

UNDERSTANDING ART HERITAGES

KATHARINE TYLER, Lake View High School, Chicago, Illinois



WE KNOW that Americans of today are visual-minded, rather more so perhaps than any peoples since the ancient Greeks. Due to unusual sensibility to form and color we learn five-eighths of what we see and respond most readily to visual learning. Modern art teaching is largely a means of evoking new vision by pioneering into the spacious regions of the imagination. Art appreciation gives pupils an understanding of the principles of art structure and an intelligent knowledge of the world's artistic heritage. Art works are used as aids and suggestions for pupils because the artist's compelling powers of observation help others see with new eyes. To achieve the necessary eye training and stimulation for our pupils, something more than a haphazard lesson plan is required, a method, in fact, becomes imperative.

Art appreciation must be approached in a broad manner, offering ways for pupils to recognize the universal and fundamental principles underlying all art. If the larger aesthetic issues are to be taught, the choices of examples shown pupils must be made from the art of all periods and countries, Prehistoric, Ancient, Medieval, Modern, Asiatic, bringing new ways of awakening curiosity, enlarging interest, stimulating initiative, inviting comparisons, and exercising visual memory. Our pupils' world is constantly enlarging and it is essential that we provide examples of beauty as a source of joyous inspiration from which elevation of taste and development of artistic judgment arises. Our pupils need to be given concrete evidence of the universality of art principles and of their functioning today and two thousand years ago. Pupils need to be taught that art is in no way affected by rarity, period, age, or source, but that art values are determined by aesthetic criteria alone. For example, a progressive attitude would suggest that pupils be introduced to art manifestations such as primitive African sculpture, in which significance lies in the pattern of fully rounded clean cut forms which play against each other with extreme decision, the quality and texture of the wood medium, hand-polished, enhancing the form treatment which has decided refinement and simplification. Principles of line, form, pattern understood in this example are easily made applicable to things of daily life in the home, the office, the shop, and in architecture, teaching how the standards of utility should be reconciled with those of beauty in true functionalism.

The art room should contain interesting and challenging texts on painting, sculpture, architecture, textile, furniture, china, pottery, costume, jewelry, advertising, printing, and publishing, so that pupils may browse among books which will acquaint them

with the profitable and pleasurable enjoyments offered in all phases of art in life. Art appreciation demands that we offer a broad and varied diet, giving consideration to the works of the ultra-modern individualist and the conservative as well. The teacher should not impose standards or confuse the pupils' direct experience by introducing unnecessary associations, because the principal aim of the lesson is to encourage intensity of experience. Teachers do not want a mimicked repetition of their own words or the uncritical acceptance of opinions of authority. Any tendency toward expertizing in factual data about art should be avoided because our pupil's time should be spent with the aspects of aesthetics in which the pupil participates in the comparisons, analysis, and experience offered.

Perhaps the biggest problem of the teacher of art appreciation, is to bring the lay or youthful mind in contact with art, in such a way that art values can be adequately and honestly understood. Our end-result is to develop the pupil as an individual so that he will apply his training to his life needs. We want to wake up the dormant spirit of beauty in everyday things of his home and city by showing that the *art heritage of the past mingles with the genius of the present*. We must use an active method for teaching art appreciation. We want to have our pupils recapture the experience of the artist. "This end cannot be attained by passive absorption of ideas presented in lectures on lantern slides, by reading about art and artists, or by merely learning to draw or copy nature." Appreciation of art is a growing thing which requires nourishment and exercise for development. The only method by which the pupil may imaginatively recapture the experience of the artist is by active analysis and comparison. Lessons should be based on an understanding of the elements of design, i.e., line, mass, form, color, the language which the artist uses to express his message. Such lessons show pupils that the principles of art permeate all life. They make pupils observant, exposing them to good taste and laying the basis for individual judgment. You will find that the power of pupils will be enhanced by analysis which is properly directed, but the feeling and interest of pupils will be spoiled by analysis which is excessively prolonged. Of course it is not necessary to overstress names, dates, biographies of artists, subject matter, or the religious, literary, or political associations of masterpieces. We must not divert our pupils' minds into statistical channels but we should emphasize, instead, the history of forms and traditions in art as shown in concrete works. However, a chronological presentation is oftentimes desirable for review purposes and as an aid in coordination of ideas already made familiar in other ways.

A PAN-AMERICAN PROJECT ❀ ❀ ❀

EDWIN D. MYERS, Instructor
Webster Groves High School Art Department
Webster Groves, Missouri

IN COOPERATION with the United States Bureau of Education, we developed a system-wide study of the Latin American Countries. Each department was called in to produce illustrative material for the various units. To stimulate interest we tried new techniques and styles. One that was developed and proved very interesting was the use of oil paints on cellophane. The drawings were prepared on Illustration Board, in simple outline form, and then cellophane was stretched over the drawing and the paint applied. Various techniques were used, but bear in mind that paint is to be applied stiff and thin, so that the luminosity of the cellophane can be utilized. Both soft and bristle brushes were used, and the sides of the brushes were applied to the cellophane instead of the points, also, the wooden ends of the handles were



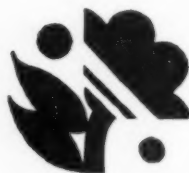
used to cut out clear outlines and to crosshatch. The palette knife drawn over a thin area of paint produces an interesting effect. Benzine, glazing media, and gold size were used as mediums in mixing, but used sparingly.

Some fine drawings were developed with the use of a grease crayon, washed over with benzine, using a bristle brush applied to a common pebbled mounting or mat board.

Several other fine drawings were produced, using the 16th century grazing technique on a white lead or Gesso background.

A very commendable portrait of Simon Bolivar was done in oil on canvas, to be hung in the Spanish room. We hope to collect a representative exhibit of the works of our system and to exchange same with some school in South America through the council of the country chosen.

We feel that these examples of work developed not only provided a wealth of knowledge and understanding of the life and customs of our Latin American neighbors, but also gave us valuable art experiences.





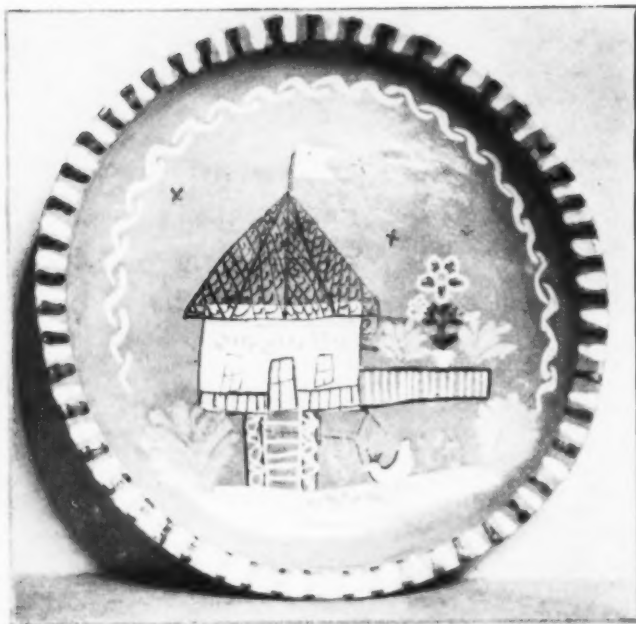
A Mexican girl with fruit. This decorative panel was painted on a ground of white lead with the technique of 16th Century glazing. By a student of E. D. Myers at Webster Groves High School, Webster Groves, Missouri



PRIMITIVE DESIGN MATERIAL FOR CREATIVE PAINTING

CARL BENTON COMPTON, Head of
Department of Art, Southwestern University,
Georgetown, Texas

Editor, "The Texas Art Teacher"
Director, The Art Exchange Service



A twelve-inch Tarascan plate made of red clay with underglazed decoration and a transparent glaze finish. From the Island of Janicio in Lake Patzcuaro, Michoacan, Republic of Mexico

NOWADAYS, when there is so much interest in the people of the lands to the South of us and when there is so much illustrative material concerning them available to us, both teacher and pupils may be puzzled as to what use to make of these materials. Suppose we have, say, an excellent book with many beautiful plates showing Guatemalan textiles and design forms. What are we to do with such a book? Are we to copy these designs as they are found in the book or are we to adapt them to our own specific problems, or are we merely to look at them and marvel at their beauty and pass on? During an extended stay in Mexico recently I evolved something which the art teacher may find interesting.

Deep in the heart of Mexico in a high green valley of what is usually known as the "lake country" may be found a tribe of Indians called the Tarascans. This tribe is one of the three most important peoples of Mexico both historically and in the present socio-political organization. They have a civilization and a culture all their own. They produce various ceramic objects and they decorate them in a rather unique manner. Many and various are the fantastic and amusing animals, flower forms, human and architectural forms which are to be found on plates, bowls, pots, and lacquered trays. In the illustrations you will see some of these.

On a previous visit to this region I painted some fifty water colors which were, like many paintings done by the vacationing North American painter in Mexico, dead and meaningless impressions of tourist spots. They did not even begin to satisfy me. I had missed entirely any of the unique quality of the region. On my most recent visit, therefore, I decided to see if



JUNGLE HOME

A painting by Carl Benton Compton in the manner of the Mexican plate decoration

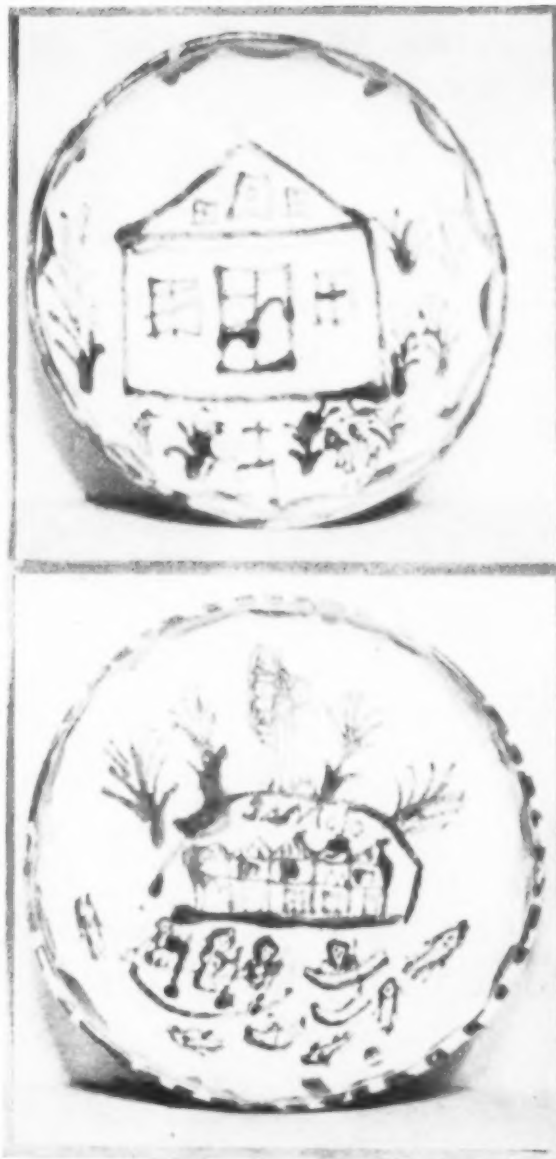


Tarascan plates, ten inches in diameter. These are decorated in white slip on red clay with a black underglaze accent. These also are from Lake Patzcuaro region of Michoacan

there was not something in the indigenous culture upon which I could seize and reinterpret in such a manner as to realize a personal expression which, at the same time, would not be out of key with the peculiar flavor of the locality. The water colors which are illustrated here are the result.

In these water colors I have used fantastic animals of my own devising which, nevertheless, are not out of sympathy with those of the native Tarascan ceramists. I have used human figures which, though not portraits in any sense, are impressions of the people of the region. Finally, I have used flower and plant forms as well as architectural constructions suggested both by the indigenous drawings and the local landscape. The result is something which is not Tarascan but something which retains enough of the Tarascan flavor to be understood by the indigenous population. If I could be appreciated and enjoyed by the Tarascans, but perhaps we had better not go into that.

I must apologize for dragging in my own work, but it was necessary in order to clarify a point. This point is that if we are to make really first-rate use of these rich materials which are becoming increasingly available and if we are to realize their ultimate educative potentialities, we must enter into the spirit of their creation. We must try to see into the mind and the spirit of the creators of these designs. In short, we must try to understand the people as well as the strictly technical aspects of the designs. In this way we can enrich both our experience and our expressions. Incidentally, children will be greatly excited by these fantastic, colorful, and direct expressions of a more primitive and simple people who are themselves quite childlike in their approaches to nature and to art.



BY THE RIVER

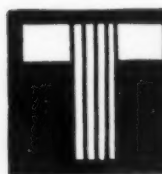
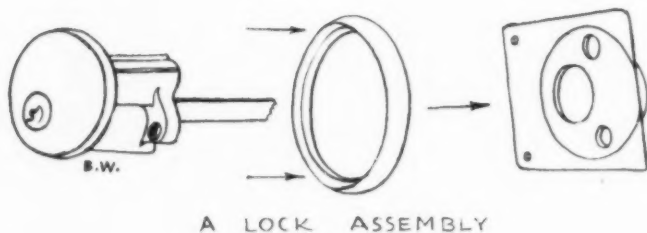
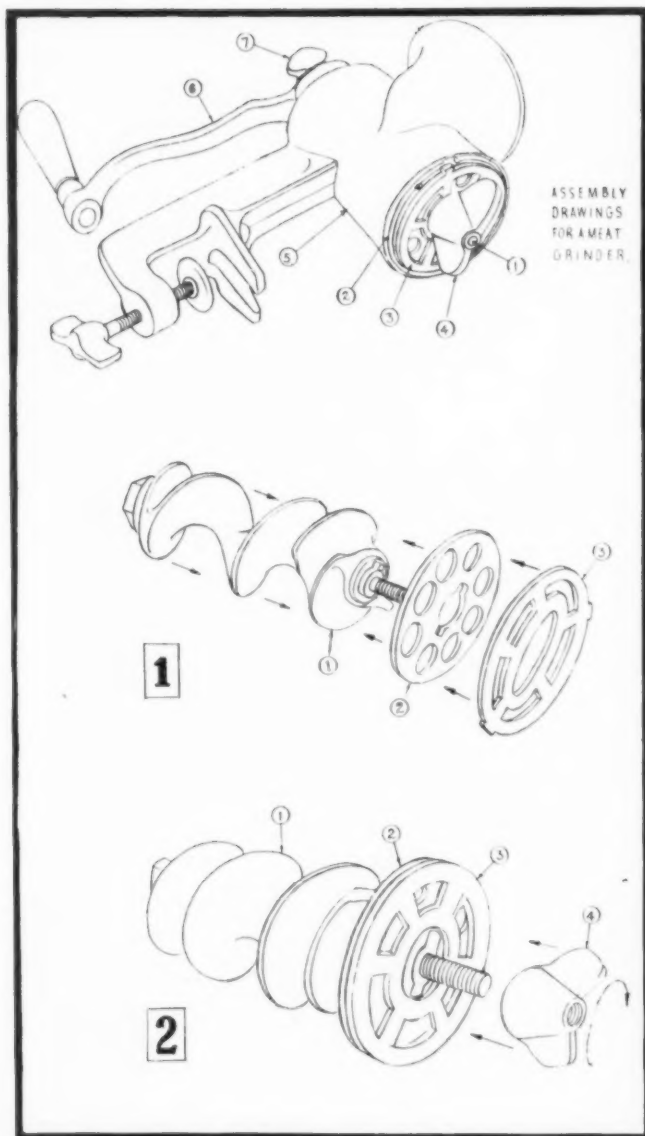
A painting by Carl Benton Compton inspired by the primitive design used by the natives of Michoacan



DRAWING FOR VICTORY



AN INTRODUCTION TO PRODUCTION ILLUSTRATION



THE door marked "Production Illustration" swung back briskly as three young women, their arms loaded with rolls of blueprints, breezed into the hallway. As the production chief and I pushed our way through the door we found ourselves in a long room crowded with desks over which were bent men and women industriously drawing. A soft rustling of paper was the only greeting we received.

Here were the eyes of a giant war industry which was turning out thousands of bombers every year. I was there in the interest of the Seattle high school art teachers, to find out if there was some way in which we could fit our curriculum to aid in war production. Since I knew hardly enough about production illustration to ask intelligent questions I was grateful for the courteous and careful way the unit chief of the plant patiently explained the process to me.

"Now suppose," he began, spacing his words slowly, "that although you had never seen a meat grinder before, you were suddenly given the pieces and asked to put it together as fast as possible, what would you do?"

I said I thought I would resort to the trial and error method. The chief nodded his head. "Exactly, and you'd waste a lot of time doing it. Our workmen are up against the same problem," he went on, "except our meat grinder is a B17 bomber and we haven't any time to lose. Last year our plant hired more new workers than there are people in Boise, Idaho. This year, with a hundred per cent turnover, we are confronted with the task of training 50,000 inexperienced people.

"Going back to the meat grinder," he continued, "if I were to give you a picture of each part, which showed you how it fit into the next part, I think you could sit down and soon have the thing together. You see," he hastened to explain before I could say that, after all, a meat grinder was a simple gadget compared to a B17, "although a bomber is a most complex piece of mechanism, it can be broken down into parts which in themselves are little more complicated than your meat grinder. Fit the pieces together properly and you have a bomber.

"It is the job of the production illustrators to make simple, graphic, perspective drawings of each assembly and sub-assembly unit. These are not elaborate, they are merely clean, sharp, accurate sketch-

IN THE HIGH SCHOOL

DALE GOSS, Curriculum Consultant for Art
Seattle Public Schools
Seattle, Washington



es which can be easily read by the worker on the assembly line."

I then wanted to know if production illustration eliminated the need for blueprints. "Not at all," was the reply. "The illustrator makes his drawings directly from the blueprint, then both are sent to the assembly plant. Those workmen who are unable to read a blueprint (and they are in the majority) can translate them with the aid of production illustrations. In this way we have not only been able to keep production from falling off, but have actually increased it by almost twenty-five per cent."

"Is production illustration a new idea in industry?" I asked.

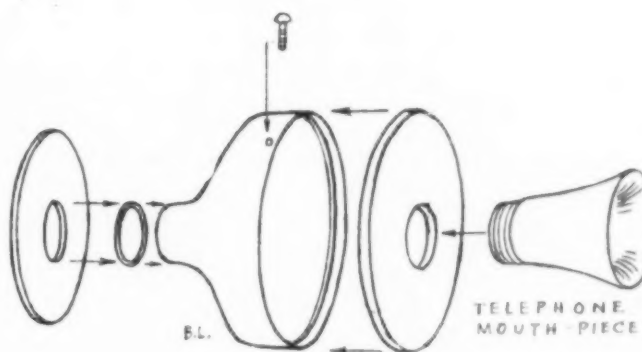
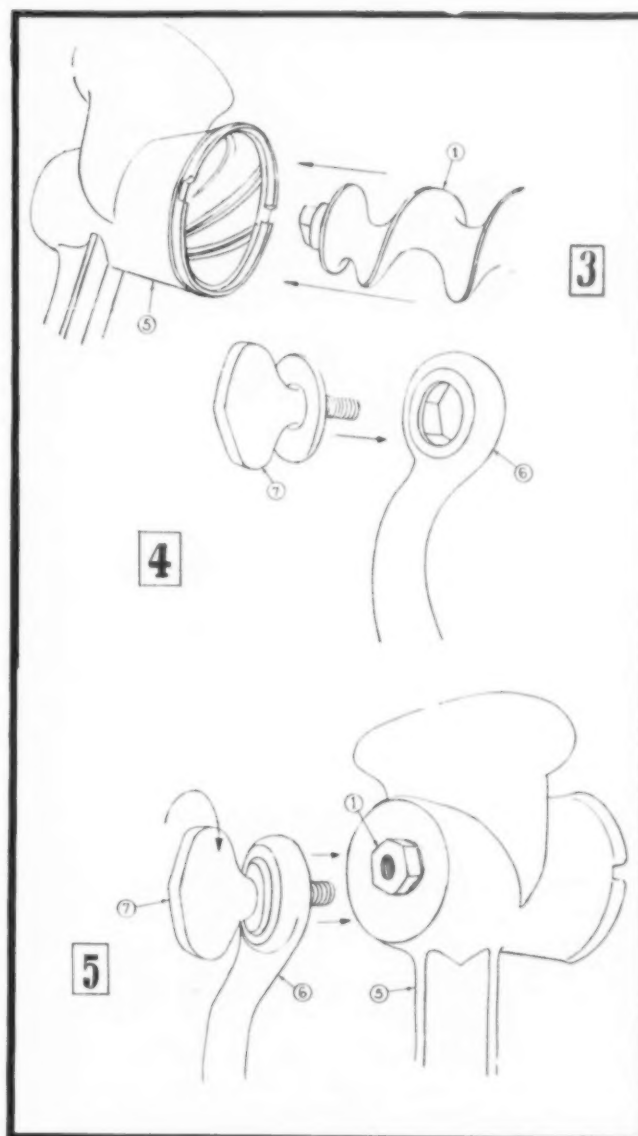
"The idea," the chief explained, "is as old as the pyramids, but it wasn't until George Tharratt, engineer at the Douglas plants in Burbank, California, began experimenting that it was introduced to the aircraft industry. By 1940 it had been adopted by the Douglas Company and from there it spread to shipyards, machine shops, and other war industries which require high speed production."

"Many people are under the impression that a production illustrator must have engineering or architectural training. This is not so as proved by the fact that one of the Northwest's outstanding painters is the assistant unit chief. Any art student who has reasonable talent can, with special training which enables him to read blueprints and interpret them quickly into simple, perspective drawings, become a production illustrator."

Our interview came to a close with the screeching of the noon whistle, but not before I had been assured that there was a great future for art students in production illustration.

"The rapid spread of production illustration throughout the West Coast aircraft factories," he added, "has created a tremendous demand for illustrators which at the present time is impossible to meet." To my question as to whether or not there would be a place for production illustrators after the war the unit chief replied, "Yes, indeed. We are anticipating a huge market for American-made goods after the war. The re-tooling and re-designing of industry to meet this peacetime traffic will result in continued employment of production illustrators."

Since it is evident that "we all are in this war" the art teachers in the Seattle system felt we too must put



our shoulder to the wheel in order to justify our existence. Of course, high schools cannot turn out finished production illustrators but they can do a great deal in giving students, especially girls, a ground work which will help in the specialized work they will do after leaving high school. In this way we can speed up the "production" of production illustrators.

To do this we realized we would have to work more closely with the industrial art departments which stress blueprint reading and machine drawing; place greater emphasis upon accurate drawing in all our courses; and augment our art curriculum with special classes in perspective drawing and industrial illustration.

At first we were at sea. Most of the teachers had never been inside a war plant nor seen a production illustration, and because of wartime restrictions, there was little chance of their being able to do so. After many suggestions and a great deal of discussion it was decided to hold a series of six evening meetings for the teachers at the Art Workshop. Each week an expert would be invited to give a lecture on his particular work, in this way we would get a comprehensive background which would enable us to make a contribution to art in industry.

The first meeting was conducted at a training school machine shop where fundamental practices employed in the shop were explained step by step. At the following Workshop meetings we received instruction in machine drawing, blueprint reading, perspective drawing, production illustration, and shades and shadow.

A class was also organized at the evening school. Taught by a top-notch sculptor, now employed in engineering illustration, this gave a wider outlook to the persistent teachers who trudged regularly to the meetings.

Out of this was evolved an experimental course in Industrial Illustration (production illustration), the purpose of which was to give the students enough basic training so they could be fitted more quickly into war production. This course had three aims:

1. To teach the art students to visualize machine parts from blueprints and make perspective drawings of them.
2. Help them become familiar with the language and tools of the war industry.
3. Inspire confidence in themselves, thus boosting their morale.

The first step in providing a taste of perspective drawing was to acquaint the students with the tools they would have to use. They are not many—a T-square, a 30° triangle, an aircraft scale, a few B, H, and 2H pencils, a bit of fine sandpaper, a soft eraser,

a good compass, a pair of dividers, a little modeling clay, a sharp penknife, a few sheets of hard-surfaced drawing paper, and plenty of tracing paper. Since most students are not familiar with the use of these instruments a good deal of time had to be taken up in instruction in their use. For homework the students were asked to bring in drawings of such household gadgets as mother's toaster or can opener, dad's brace and bit, a telephone mouthpiece, or a faucet. These were taken apart by the student, each piece studied, and then drawn in relationship to the part next to it.

Objects for classroom sketching were obtained from an automobile wrecking plant. Greasy carburetors, shims, bolts, nuts and connecting rods were dipped in cleaning fluid and given a coat of inexpensive aluminum paint. They were then circulated, in order of their complexity, among the students.

Not much time was given to the study of light and shade as presented in the manner of the architect as the trend in production illustration is to use shading only where absolutely necessary to clarify an otherwise confusing form. The style used in actual practice, of course, depends upon the policy of the individual industries and can be acquired later by the students.

Since a regular course in blueprint reading is offered in about half of the high schools it was necessary to touch on it only briefly in the industrial illustration courses. The students were asked to translate simple machine parts from the blueprints into three dimensional form, either in pencil sketches or clay models.

Another important phase of the work was to teach the students to letter in engineering style. As the work progressed, the drawings made at home and in the classroom were often dimensioned and lettered with assembly directions.

In order to fulfil the second requirement set for ourselves—that of helping students understand the language and tools of the war industries—we arranged for members of the class to inspect the machine shop in their building. The instructors demonstrated how each of the machines worked and explained what materials could be processed by them.

The achievement of these two preceding objectives accomplished our third goal—that of contributing to the students' morale by familiarizing them with the problems they would meet and inspiring them with the confidence that they could do the job.

These primary experiments in industrial illustrations necessarily had to be done in a limited manner. However, the field is so great and the need so vital that we are now attempting to work out methods whereby we can adapt more of the art curriculum to aiding in the preparation of students for war industry.

A MILKING WE DID GO

JOHN L. JENEMANN

Formerly Art Supervisor
Hershey Industrial School, Hershey, Pa.

now Art Supervisor of
Penn Treaty Junior High School
Philadelphia, Pa.



"SINCE we removed a piece of equipment from the balcony over the floor of the dairy, the wall there is badly marked and there were broken tiles and marred plaster. The visitors' gallery is directly opposite, so we thought we would kill two birds with one stone—cover the damage and show visitors the story of milk production. We would like to have a mural painted. Would this be a good project for some of the students' art classes?"

With these words spoken to me by the manager of the Dairy, our Dairy Mural began. At that time and for weeks afterwards I thought of this problem in terms of design and drawing, color and painting. As the work progressed, however, and now that it is finished, this mural seems to me to embody many more vital accomplishments.

The Dairy Mural contributed its share to the development of well-rounded and cooperative citizens. Here was a unique situation in which boys who milk the cows, who grow the corn, and who care for the barn painted a picture about their activities. They could not help but feel a deeper respect for these otherwise unglamorous chores. Then, too, the boys learned how many more steps there are to milk production beyond the milk house at the barn. That this knowledge should be acquired through art work seems strange in a farming community and in a school which is so intimately bound up with dairying. It is, however, proof of the fact that a person's development is nurtured from many sources, and that the high schools' various departments may be an administrative convenience.

The benefits to the students of painting this mural were not all tangible things and were not all limited to art skills and knowledge. They learned how to do research and how to organize their findings to solve a problem. Cooperation is vital to an undertaking of this kind, and the young artists found that helpfulness to each other furthered the whole project. One boy displayed more ability in painting machinery, while another excelled in figures, a third might be adept on landscape or lettering, and so each student worked on any part of the mural where his ability was of the greatest value.

Perhaps, you would like to know how we proceeded. The first step was a visit to the dairy to see in



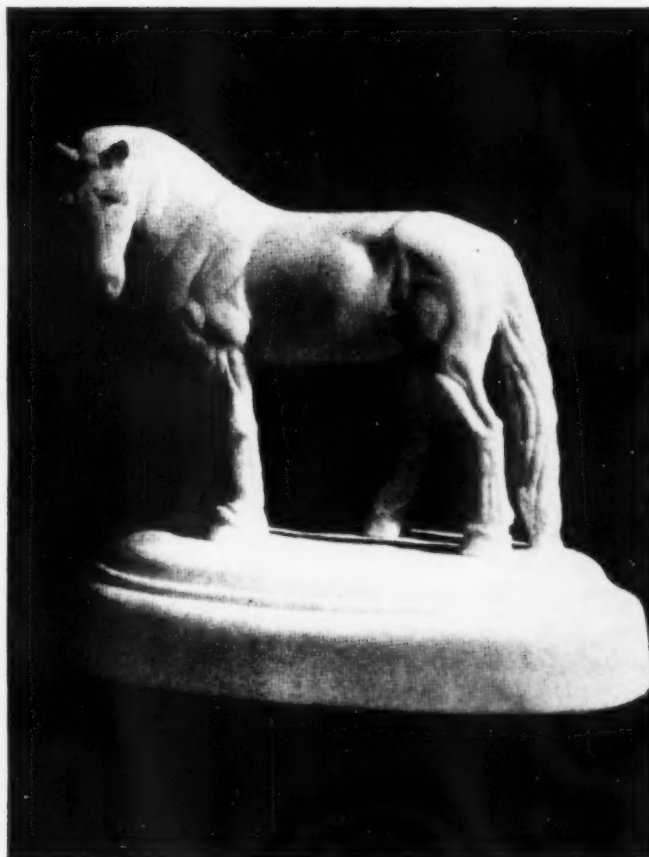
actuality the process which we were to depict. The boys noted the various steps in pasteurizing, homogenizing, cooling, and bottling milk. They observed the manufacture of ice cream and cheese. Sketches were made of the machinery during this and on a subsequent visit. A catalogue of dairy equipment was lent us for further help in this regard. The space the mural was to fill was measured and the method of installing it agreed upon.

Since the mural was to be 8 feet high by 28 feet long, we ordered eight 4- by 8-foot sheets of pressed fibre board (the extra piece to be used for trim). This board has good tensile strength, and the smooth side of it has very low absorption property. While sketches were being prepared to a scale of one inch to a foot, the board was given a coat of white enamel undercoat and marked off in one foot squares. Having agreed to the design of the mural among ourselves and with the dairy manager, we set to work with charcoal to enlarge the sketch on the fibre board. The 4- by 8-foot panels were set around the walls of the studio. Artists' oil colors were the medium. We found that the white undercoater was a very satisfactory material for tinting the raw color. Linseed oil and turpentine were, of course, also used as vehicles.

When the seven panels were completed, they were hauled down to the dairy where the carpenters erected a sturdy framework. This and the trim were painted at the dairy. The difficulty of getting at these from a ladder bore out our original belief that it would be wiser to paint the mural at school as we did and transport it in sections. The matching of two panels where they join at the edges is not a very serious problem and there are scarcely any evidences of faulty joints. Since there is a great deal of steam and moisture in the dairy, a final coat of dull finish varnish was applied to the mural.



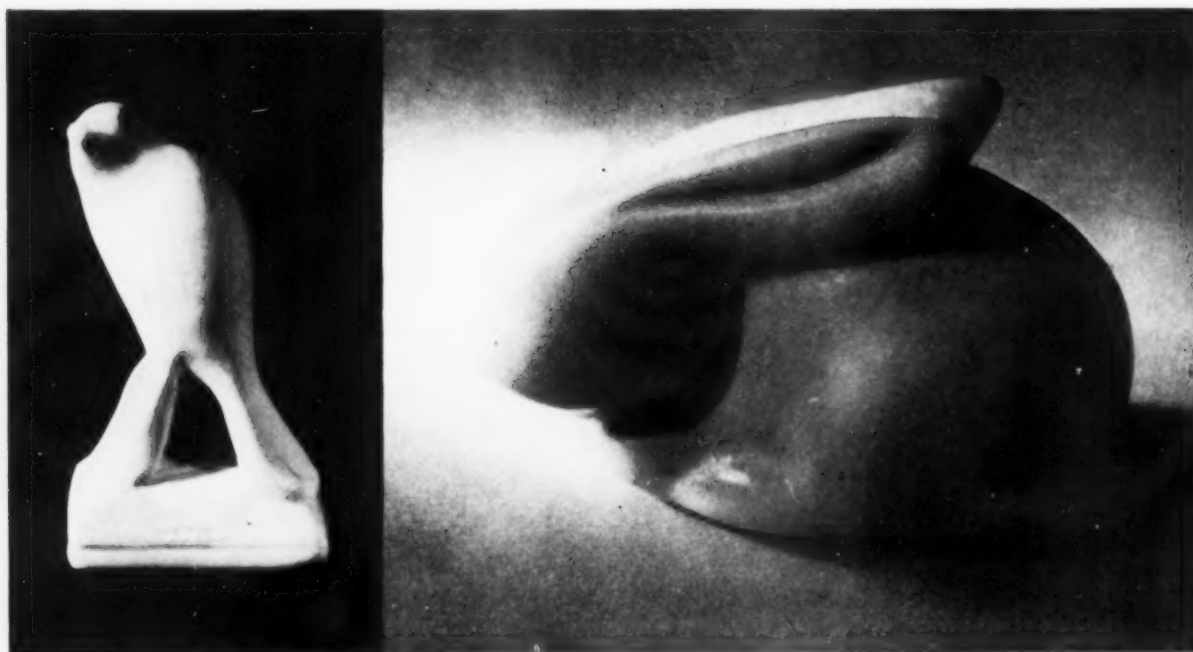
FLIGHT FROM FOREIGN was awarded first prize in the Advanced Amateur Class, of the 17th Annual Competition. Winner was Edward Anthony of Detroit, Michigan



HORSE by J. Duncan Campbell of Brooklyn, New York, won first prize in the Advanced Amateur Class of the Eighteenth Annual Competition

First prize in the Junior Class of the Eighteenth Annual Competition went to S. Daskal of New York for his carving of a bird

In the Seventeenth Annual Soap Carving Competition the second prize of the Junior class was awarded to Bernard Hoffman of Long Island for "Bunny"



The above carvings were some of the outstanding entries of the Seventeenth and Eighteenth Annual Competitions for Small Sculptures in Soap. This Competition is conducted by the National Soap Sculpture Committee of New York



A crystal duck paperweight of American design and make
conducts a School Arts Workshop page



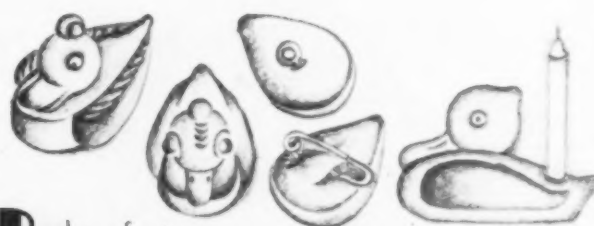
sketches



Adapt the duck to
your own style of design.
Use him as influence
for sketches only.

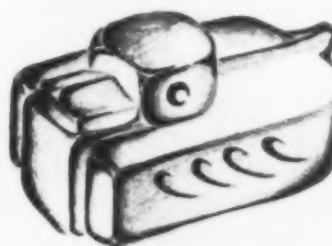
Bring sketches into design
development

Carry designs through to suit various
adaptations and renderings



Ducks of
modeling clay painted in gay colors may
serve as buttons, pins or favors

Excellent practice for sculpture. Carve
him in soap, wood, a block of solid clay
or Plaster of Paris



• Poster
• Woodblock



• Pen and Ink
• Commercial design



• Weaving
• Embroidery

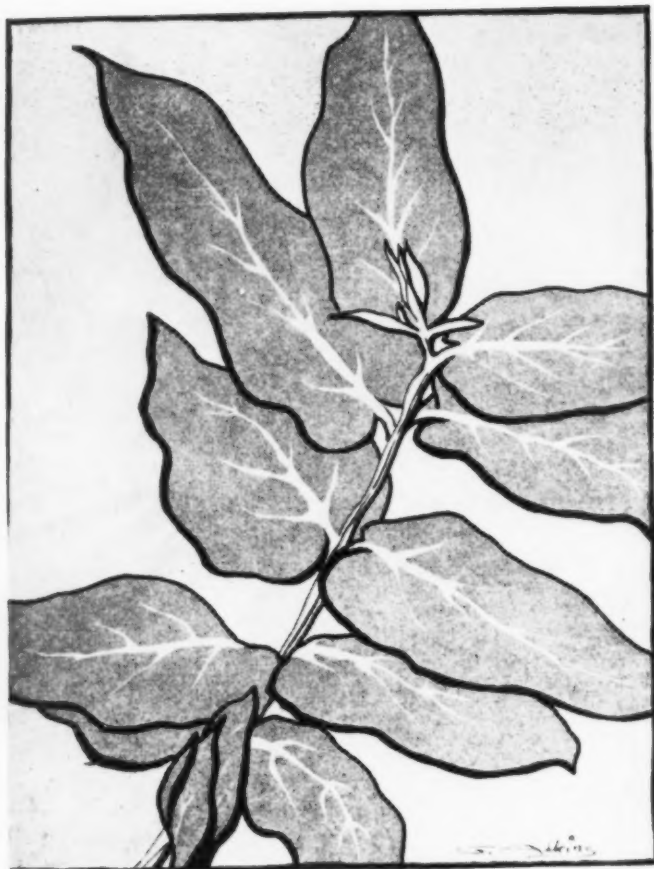


• Silhouette
• Wooden or Metal grill

Fired pottery
is a useful out-
come for a
decorative
duck



Editor
of design
illustration



THREE-TONE BRUSH PAINTING

WILLIAM S. RICE, Oakland, California



WE SOUGHT new methods of using the classic art materials. For this problem we conceived the idea of using small water color brushes, India ink, thumb tacks, and tracing paper. We developed pencil studies which had been made during a previous lesson.

Finders were made of cardboard which were shifted about on the drawings until a pleasant composition was found. A piece of tracing paper was then slipped under the finder. A light pencil tracing may then be made, but for freedom and spontaneity one should work directly from the original drawing.

For this experiment we limited ourselves to three tones: black, the ink on the top surface of the paper; white, the paper left untouched; and gray, produced by painting with the ink on the reverse side of the tracing paper. Apply ink as dryly as possible to avoid having the tracing paper pucker.

Many variations can be made with this method. Two or more sheets of tracing paper could be used, giving lighter and lighter values of gray and distant effects. To the students' surprise there was no end of fun in this newly discovered method of brush and ink drawing. It also offers unlimited research in composition and subject material.





A BACKGROUND DROP MADE OF SATEEN

EDWIN D. MYERS, Instructor

Webster Groves High School Art Department

Webster Groves, Missouri



BACKGROUND drop made of sateen, color blue, if for a naturalistic landscape, or black, if it is to be conventional, was hung over an old drop for a backing, and the design was applied with lecturers' chalk. The tooth of the sateen holds it on long enough for duration of the show, and then the drop is washed, and put away until needed for another show, when the same process is again repeated. In applying the chalk try to utilize

the background color as much as possible, and keep your style simple. This was found to be most effective. We have also found that show card color applied in a dry brush technique, with large bristle brushes, makes a splendid permanent drop. It, too, may be washed out of the fabric, and the drop used again. It gives the same effect as oil on velour or velvet. We have not found anything better for a stage backdrop as yet, although we are constantly trying other mediums and materials.



OUR GUEST ARTISTS by the Editor

HOWARD EVERETT SMITH, A. N. A.

HOWARD EVERETT SMITH, painter and etcher of Carmel, California, was born in New Hampshire, being educated in Boston, receiving his first art education with Howard Pyle, noted artist and illustrator of Delaware.

After his art student days, Mr. Smith packed up and journeyed to Europe visiting many of the art centers, spending a good share of his time in Spain, and recalls with great interest the period he lived with Zuloaga's family in Segovia, the old walled Spanish city north of Madrid. In this way Howard Smith followed the same method of art training prescribed for art students in the golden period of art. In these early centuries the apprenticed students, including art students in all medieval crafts, were promoted to a status of journeymen only after they had journeyed to other countries and had completed a diligent study of the best achievements of the masters. One of Mr. Smith's quests in Europe developed into searching for old artists' colors in the little remote cities of Europe, and he acquired many hues of old time permanent painters' dry powder colors in out-of-the-way apothecary shops in Italy, Spain, and other countries. These he now uses for his painting, grinding and mixing the dry colors much in the manner of the old masters. One of his "pet" colors is a jar of brilliant Chinese vermilion which he uses sparingly. It was found in a little apothecary shop in the very old walled and towered ancient city of San Gimignano in Italy, the apothecary stating it has been acquired by his grand father in the days when caravans brought drugs and pigments from Asia.

After his art travels, Mr. Smith received many portrait commissions, painting portraits for U.S. Treasury Building, portrait of Governor Eugene Foss in the Boston State House, Dr. Bumpass and Dean Randall for Brown University, Dean McLean of Boston University, other portraits for Salem Court House, North Adams Public Library, Rand School of New York, and many other commissions. He has become distinguished for his portraits of famous

horses having been commissioned to paint the pictures of Man-of-War, Battleship, Troublemaker, and Flowing Gold. His awards have been many, among them being the Wanamaker and Hallgarten Prize, Maynard and Peabody portrait prizes, as well as the American National Academician title in 1921.

Mr. Howard E. Smith has also illustrated articles for *Harper's Monthly*, and while his home studio is in Rockport, Massachusetts, he is now living in Carmel-by-the-Sea in the studio formerly the home of Mr. and Mrs. Cornelius Botke. In this studio, overlooking the turquoise and blue waters of Carmel Bay, he has recently been working in tempera dry colors mixed with egg (yolk and albumen) much in the way the old masters produced their famous oil paintings, the linseed oil being a finish coating over the tempera, added as a protective oil glaze with perhaps a note of color to complete a desired hue in all parts of the subject being painted.

This art of painting today is not so different from that of the early Greek-Egyptian artists of the period 100 years B.C. to A.D. 200 when they used egg mixed with dry color or sometimes the use of fig juice. Our palette knife oil painted subjects of today has parallel technique to the encaustic or wax paintings done by the Greek-Egyptian artists of A.D. 200 when they applied their paint with a spatula after mixing their color with heated beeswax.

Art through the centuries is varied only by the creative individual inventiveness of each succeeding artist with the same basic nature materials. Artists' tools have varied but little, but artists to be successful must first know the limitations and find their best possibilities in using the capacity of each medium and tool. Many art students fail because of their lack of experimenting and patience. Howard Everett Smith has succeeded because he has studied and mastered his medium. In this he has become a Modern Old Master.

QUINCY TAHOMA, Navajo Artist

WHILE *School Arts* in its promotion of our Native Indian Arts has reproduced the work of the Southwest Pueblo and Kiowa Indian arts, the work in this issue of *School Arts* by Quincy Tahoma, Navajo artist, is our first publication in color of art work from the very versatile and interesting Navajo nation.


Quincy Tahoma, like most of his ancestors, has spent much of his life on horseback, and his recent exhibition of paintings which toured the galleries of the United States were largely scenes of action figures of horses and riders, beautifully drawn and painted with confidence and understanding in a decorative manner.

The Navajos are noted for their wonderful sand paintings wherein they produce remarkable decorative symbolical figures and patterns by pouring colored sands between their fingers onto a flat sand background on the desert smoothed as a floor. This requires deftness, and perfection is developed with a 20 years or more "apprenticeship" before the sand painter is permitted to

produce sand paintings without being supervised by the "medicine man." Therefore the Navajo with mere paper and a supple tool like a brush and fluid color instead of dripping sand "goes places" with his art expression. You can just see this release and action in every painting done by Quincy Tahoma, color examples of which we show in following pages.

We asked Quincy for his portrait for use in *School Arts* and his picture on horseback accompanies his excellent color subjects. A Navajo does not feel he is in a natural pose unless he is with a horse. A Navajo learns to ride a horse with ease when as small children they are caretakers of the sheep flocks so necessary to the Navajos for food and clothing as well as for their beautiful woven blankets and rugs.

Quincy Tahoma is now with the United States Army, like so many others of his more than 50,000 Navajo Nation who have volunteered in America's defense. *School Arts* salutes Quincy Tahoma, his artistic ability, and his patriotism.

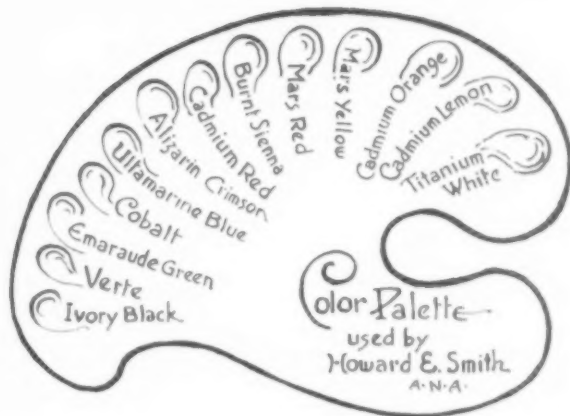
 UR last page of the following insert shows the work of children in the excellent government schools in Santa Fe where the native Indian designs and symbols are being taught toward use in the preservation of their traditional tribal arts. These are then used in pottery and weavings taught by older tribal members thereby reviving and preserving their native art crafts.

TEMPERA PAINTING

HOWARD E. SMITH, A.N.A.
Carmel, California, Artist,
in his studio at work on a
portrait of Robinson Jeffers,
noted American Poet



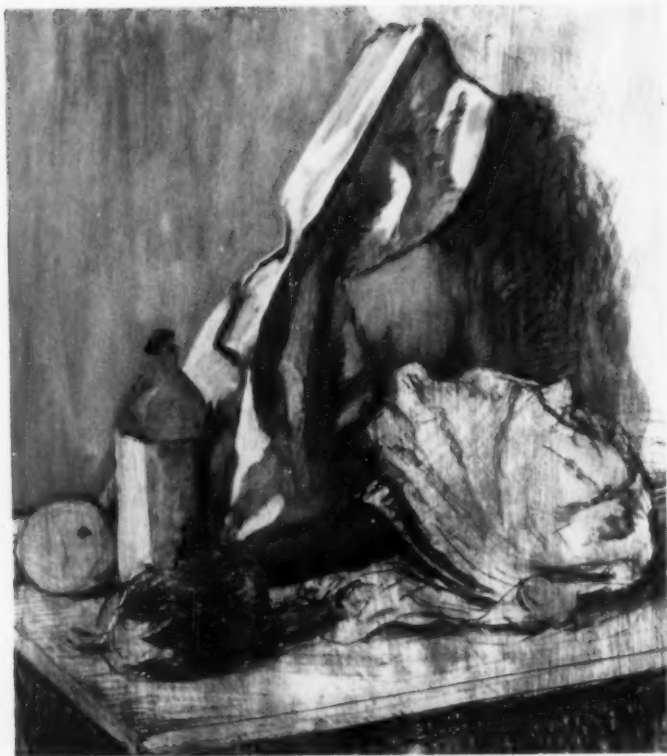
STILL LIFE
Group in
Tempera by
Howard E. Smith
A.N.A.



"SPRINGTIME" by Howard E. Smith, A.N.A.



The finished tempera painting



The first steps



Partly finished

**THREE PROGRESSIVE STEPS IN
THE ART OF TEMPERA PAINTING**
by Howard E. Smith, A.N.A.

A method much used by the Old Masters
now being revived by many modern painters



"Calling the Herd" (opposite)
 "Navajo Scout" (below)

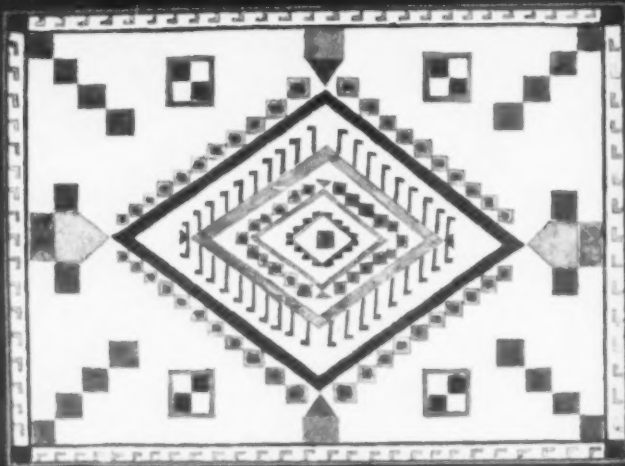
Painted by Quincy Tahoma,
 Navajo Artist of Santa Fe,
 for School Arts



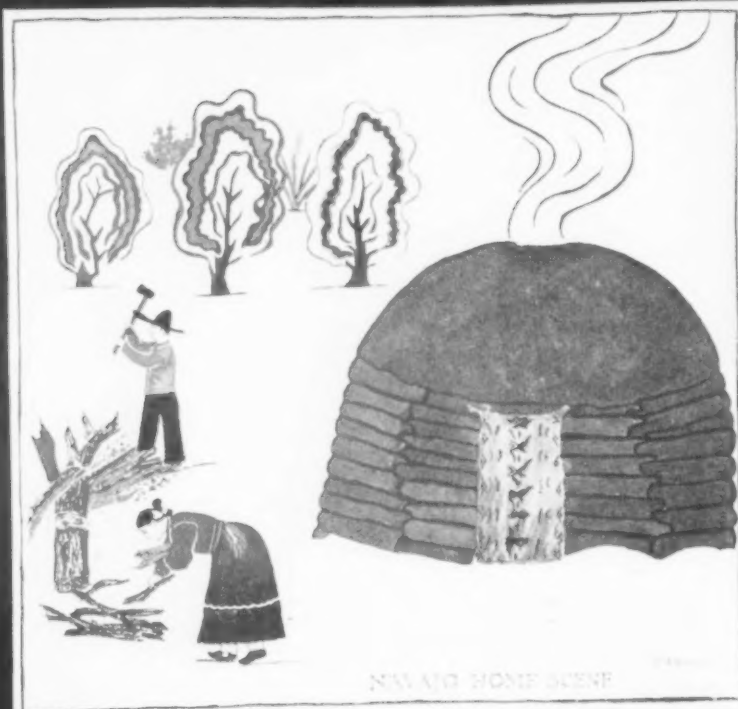
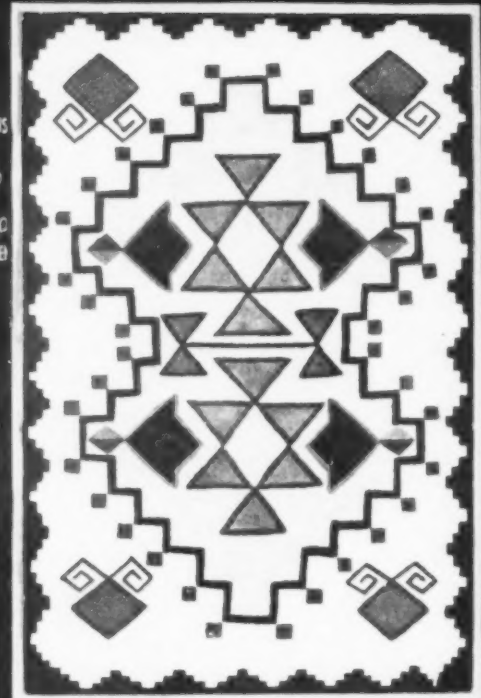
Quincy Tahoma, the artist

Quincy Tahoma depicts scenes in the life of his Navajo people with charming decorative rendering and his paintings express much action. Formerly a student in the U. S. Government Indian School in Santa Fe, New Mexico

NAVAJO INDIAN CHILDREN'S ART



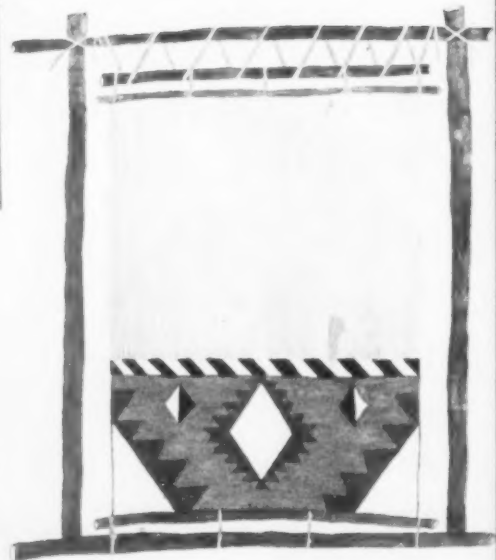
DESIGNS
for
RUGS
by
NAVAJO
CHILDREN



NAVAJO HOME SCENE



BLANKET WEAVING



The Indian children in the U.S. Government Schools now receive excellent instruction in continuing their native forms of art expression in both painting and the crafts. This page shows subjects done by grade pupils in the Santa Fe, New Mexico, U.S. Indian School



THE POSTER LANDSCAPE

WILLIAM S. RICE

Oakland, California



ONE of the most satisfactory methods of teaching landscape composition is in the poster style. Flat tones of three or more values used with charcoal as the medium. The requirements in the way of art supplies are very few. You'll need several sticks of charcoal, a kneaded eraser, a piece of cotton cloth, a pencil and paper and, of course, fixatif and an atomizer are also necessary if you want to preserve your work. Charcoal paper gives the most pleasing results but we have used ordinary manila or white drawing papers which produce qualities all their own.

- The method was an experiment, by my high school students who were very enthusiastic over the results.

- We first studied the mountains and foothills that were visible from the school windows. Also some of the trees found in the vicinity of the school as live oaks, eucalyptus trees, and pines on a nearby hillside. Sketches were made of individual trees of varying size and shapes and these, as well as mountain and hill shapes, were cut out of tag board in the manner of templates. A sheet of manila paper 12 by 18 inches was used to make the trial sketch.

- We began by first establishing the horizon. The students were strictly advised to avoid the exact center of the paper. Four elements seemed to constitute the landscape design; namely, the sky, distance, middle distance, and foreground. The landscape being properly balanced and drawn in pencil outline was laid aside for a moment, and a sheet of charcoal or drawing paper was tacked down on the drawing board. It was very important that this sheet of paper be perfectly clean and free from finger marks, because it is very sensitive and such marks will show up later as very disagreeable spots. Hence the advisability of making the preliminary sketch on manila paper.

- Thumbtack this sketch on the sheet of charcoal paper and trace the outlines rather firmly with a hard lead pencil. The next step is to take a stick of charcoal and rub it sideways across the paper (avoid scratching it) until the whole sheet is covered; but not too black. A soft, cotton cloth (a piece of stocking or knit underwear works even better) can be rolled into a pad and stroked briskly across the paper, and then up and down in the opposite direction, until an even gray tone of a middle value results.

- After the charcoal tone is rubbed onto the paper the outlines of the design will show up distinctly as white lines. The work may then be continued by taking out the white areas with the kneaded eraser and adding the darker tones with the charcoal point. The middle values may be the original tone of the rubbed portion. Four values, including white, are about sufficient for these poster landscapes. We sprayed the designs with fixatif using an ordinary plant sprayer for the purpose. A speedball pen and India ink decorative outline followed up the charcoal work and completed the landscape. No attempt was made to express a third dimension and the work was to be broadly and flatly handled.



COLOR STUDY thru PHOTOGRAPHIC REPRODUCTION

JOHN DOHANICH, Art Instructor
Herrin Township High School
Herrin, Illinois



TUDENTS enjoy reproducing photographs to a large scale even though the method is mechanical. Although the actual drawing may be such, yet there is a great chance for the student to select different gradations of light on a picture as well as the mixing and applying of color.

On the face of a copy rule lines forming squares, usually from one-fourth to one-half an inch long. If one does not wish to mar a photograph, he can make a paper frame and use thread to form the squares or he can paint fine lines on glass and lay it upon a photograph for the reproduction. Next, square off the paper upon which the reproduction is to be made and number the squares so that they will correspond to the squares on the copy. The numbers should be from the top down on the left-hand side, also from the left end to the right end. Draw the outline, crossing the lines where needed. This drawing can be made as many times larger than the original copy as desired.

Upon completion of the outline, lightly sketch in the different values and number all like values with like numbers. Here the pupil has a chance to test his ability for selecting the numerous values to be found of the original.

Next, mix the lightest tint for the lightest value and paint all these areas at one time. Upon applying the first tints, one will find that they tend to be somewhat dark, but after placing in darker tints, these will appear lighter through contrast. Also one will notice that tints appear darker while wet.

In darkening the tints, add hue to the tint already mixed. Repeat until ready for shades and then go to the complementary color or black for making darker shades. Tempera is good as a medium since it is opaque and will cover the pencil marks on the drawing.

For boys interested in commercial sign painting, and especially when they do pictorial work, they will find this method very helpful when they cannot sketch a picture free-hand very well because of the enormous size of the picture.

At our school, we use this method of reproduction for large play posters. Using a photograph, we reproduce the main characters several times life size.



HAIR STYLING A PROBLEM IN ART

JOHN BRYAN WALDRIP
Art Supervisor, El Reno, Oklahoma



NE of the best examples of rhythmic line is found in the design of hair. This project in art proves vital to girls of high school age and may be studied as a part of a unit on fashion.

Such a project is of practical value as a means of applying art principles to an everyday problem. Coiffure design is a vehicle for instruction of line rhythm; harmony of line, masses, shapes, and sizes; and of transition from one line direction or curve to another.

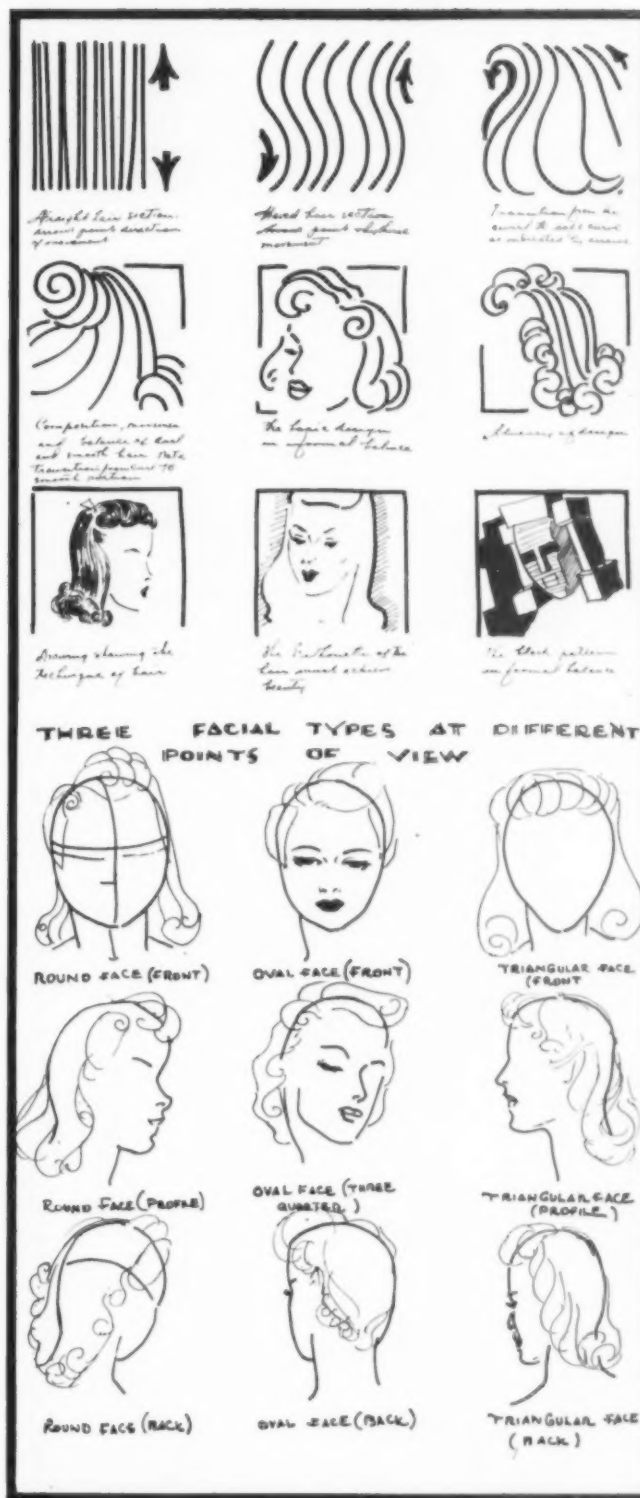
One approach of teaching hair arrangement is as follows:

The instructor draws a number of faces of varied "type" and feature on the blackboard. Each general type is drawn at front or three-quarter, profile, and back view. The class then discusses the placement of hair masses at logical artistic points for each facial type in order to obtain the best artistic effect. Emphasis is made upon necessity of procuring a pleasing balance of curled or highly dramatic portions of hair and the smooth, quiet parts.

The students then draw the general face types. The next step is to superimpose the mass blocks of hair about the type.

At this stage the instructor may review the block patterns before the class. Explanation is given to a graceful twist or an original arrangement and suggest remedial measures for others.

The first drawings may be made with pencil on white paper. The line movement of the curl and hair flow is comparatively simple from the standpoint of technique. Shadows and lustrous highlights may be added to heighten the effect. Pen and ink makes an



excellent medium. Pastel or colored chalk on black paper gives a beautiful medium. Another medium may be used by cutting heads from cardboard, six inches by four inches, and pasting or sewing on paper or yarn curls.

A project in coiffure will prove of real value and interest to any art class.

ART
ROOM
WORK
SHOP

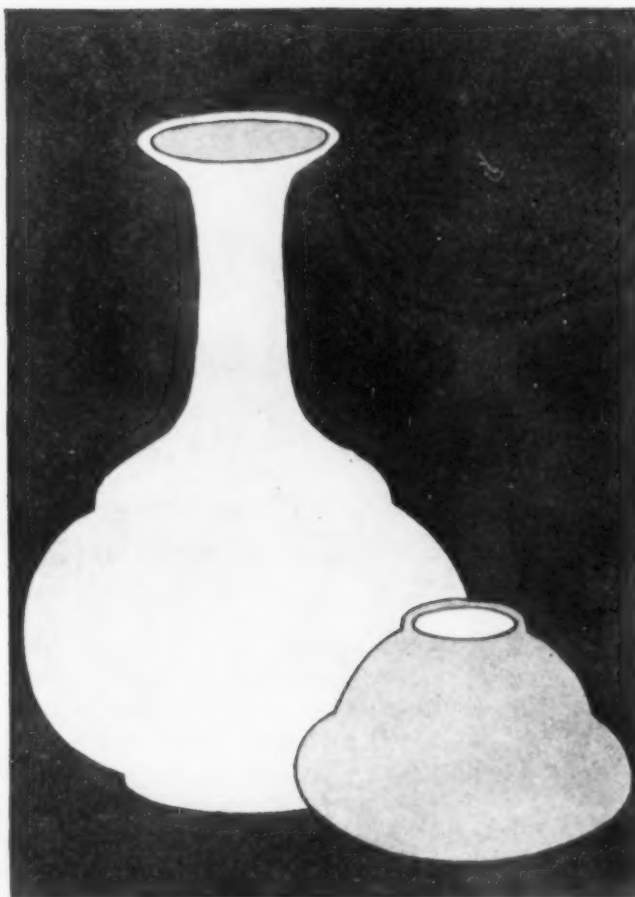
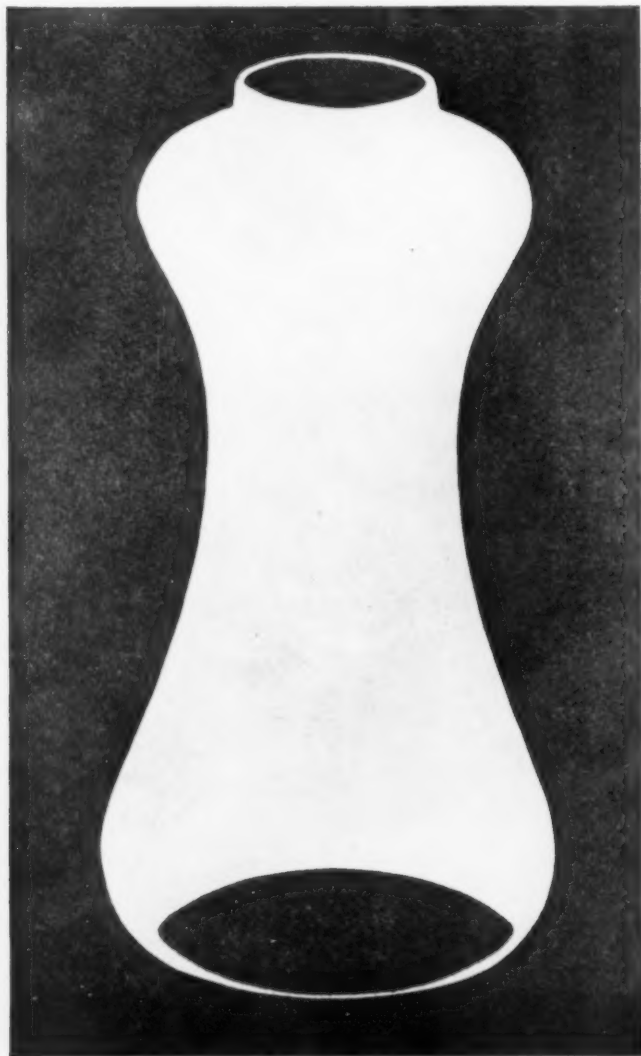
CIRCULAR PERSPECTIVE

DAISY MAUD BELLIS

McDonald College, McGill University
Quebec, Canada



AFTER a preliminary study of the circle in perspective we greatly minimized difficulties through the following experiments by using toned papers, scissors, and paste. We studied the forms of well shaped vases and accessories and created arrangements of them. Next, we planned in our research to use monochromatic, analagous, or complementary harmonies of cut colored papers. The narrow elipse of the



neck of the vases was cut from a contrasting color of paper. An outline was made of the sides of the vase or forms used, then we considered the proper curve for the top of the vase. Here, especial attention was given to the fact that allowance must be made for the thickness of the pottery or glass of which the vase is constructed. The most important factor of this lesson was the fact that the rim of the vase will always appear wider at the side than at the front or back. We applied the same principle to the lower elipse or the base of the vase. We cut and tried the elipses for the top and bottom of our vases until we had the proper placings for them. Still we had a fresh piece of work when we were finished. Some mounted both elipses on their finished study to show construction or give the vases the illusion of transparency. Others preferred full silhouettes. However, all learned that nearer vases will appear at a lower level than will the farther ones and that the top and bottom elipses grow narrower or wider as the position of the vase is changed in relation to the level of the observer's eye. Considerable pride was felt by the young pupils now that we had found a way of definitely suggesting what had been heretofore confused ideas of circular perspective.



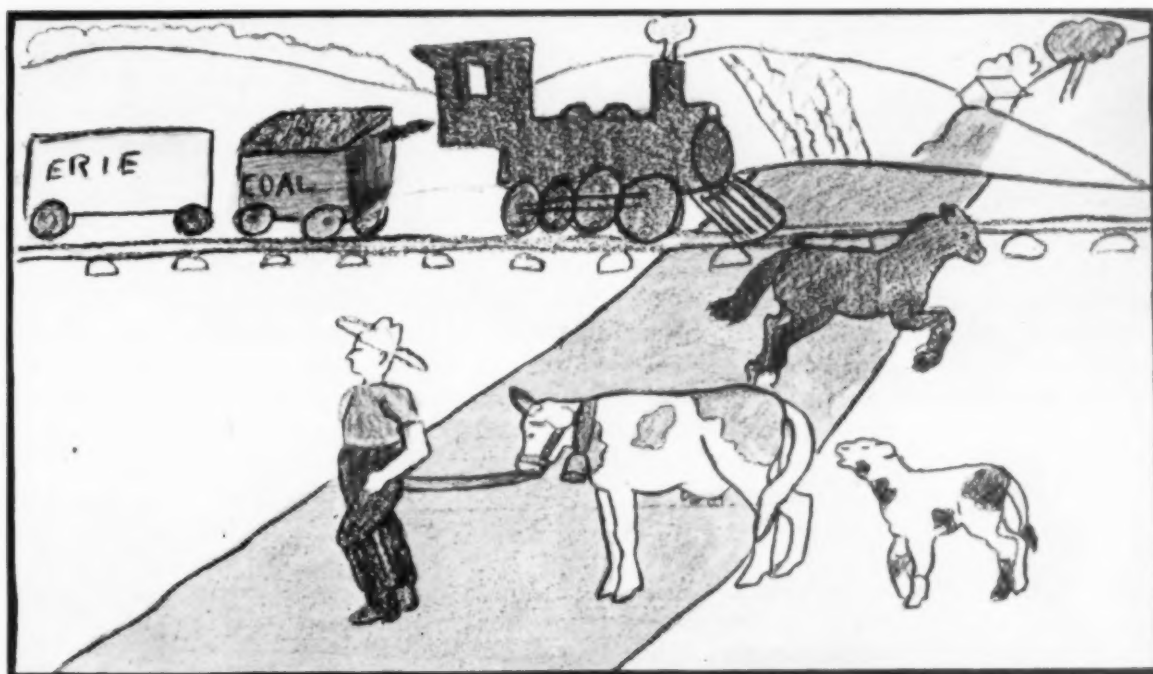


GRADE HELPS

from Grade Teachers everywhere ..



BRIEF ILLUSTRATED HELPS, new ideas, and new ways of using old ideas are invited for this section. Address all articles to Pedro deLemos, Stanford University, California



A REVOLUTION IN ART

STANLEY WITMEYER, Art Instructor, Cuba, New York



IF YOU were to visit the Cuba, New York, school system unannounced, chances are that you would come upon a rather unconventional classroom scene. You might find for instance, all the pupils with eyes closed, heads upon their arms and no teacher in sight, while from behind a screen in the corner of the room emerge sounds, similar to those of a radio sound room. Perhaps the sound is a repeated blowing of a whistle. After it has blown several times a young teacher steps from behind the screen, the pupils rouse from their apparent reverie and in a few minutes are busy at work. One is drawing a locomotive hurtling along the track; another a factory scene at noon hour with workers streaming outside as the whistle atop the building sounds a recess from their labors; another, perhaps, a boat steaming into the harbor.

● It's all just one small part of a teaching program that I am trying to carry on here in Cuba. I bring to my work the theory that since Art is a medium of individual expression children should be allowed to express ideas based on their own personal experiences or observations through it. The business of standing up before a class and saying, "Children today we will draw a tree," isn't I feel going to arouse much enthusiasm in the pupil who is itching to draw a football player leaping into action, or a locomotive rounding the bend. Hence the sound effect part of my teaching program, which includes an R.C.A. sound control board, which can be bought in any department store as a toy, produces an individual set of mental images within each listener, who transfers those images to paper to the best of his ability.

● One might get the opinion that I don't teach Art fundamentals, and that I might be slighting them. Fundamentals are being taught, only the pupils don't realize probably that they're being taught fundamentals. They realize only that they're doing fascinating and unusual things in class each day. When outwardly teaching fundamentals, children will think of them only as terms and words, while in reality they know nothing of the way in which to use them.

Take the matter of perspective for instance. Trying to make a child in the fourth or fifth grade understand that he should draw one end of a house narrow when he knows it is actually wide, or a railroad track with the rails converging at a point, when he knows they're parallel, is apt to be rather baffling business from the child's point of view. So I don't tell them that they should draw them so. Instead I have fashioned as part of my classroom equipment a number of miniature houses, roads and other objects that go into the creation of an outdoor scene. I place one of these houses on a table, stationing before it, behind a vertical glass, one of my pupils, and then the child draws this in perfect perspective (and after a few such experiences in tracing, he will draw it in perspective), without tracing it—not because someone told him so, but because he has learned from his own experience that that's the way it looks.

Balance is taught in similarly graphic fashion. Part of my equipment is a pair of scales with weights of assorted sizes and shapes. It's simple enough for the children to use them and to figure out that it takes four or five of the small weights to balance one of the big ones. When the pupils' art is exhibited for classroom criticism, it is subject to the balance test. Small weights are put on the scales to represent small objects in the picture. Big weights to represent the large ones. A picture with one large object, such as a house, on the right, and one trivial object, such as a small bush, on the left, obviously isn't going to balance the scales very well. The class eagerly suggest adding more small objects—more shrubbery, perhaps, or figures on the left, and thus they tend to learn balance and subordination.

Cut paper of assorted shapes and sizes and colors also has an important part in my teaching program. It's fun to paste them in hit and miss fashion on big sheets of paper. Then the completed sheets are held up for class comment.

"What," the class is asked, "do you notice first on this sheet?"

"That little red triangle," one pupil replies.

"Why?" he is asked.

"Because," he replies after a moment's reflection, "it is the brightest."

Or perhaps it's a big gray circle on the sheet which first attracts attention, because, the pupils observe it's the biggest. Or perhaps a spot on a sheet is noticed first because other pieces of paper are arranged in such a way as to seem to make a path toward it, and

thus the pupils learn about a center of interest in their own drawing by making any given object the biggest or the brightest, or by creating a path leading to it—not because their teacher has told them so, but because they have discovered from their own observation that it is so.

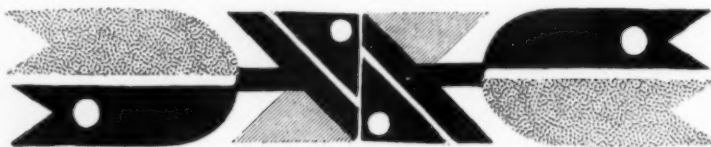
My program involves many more unconventional ideas. It involves, for one, letting pupils get up in class and devise their own dances to the music of a phonograph, until they get the feel of the rhythm. Then they transfer that rhythm to paper. Designs and drawings of unusual beauty have come from methods of such. It involves, too, getting inspirations for designs by outdoor observations of a bed of daffodils swaying in the breeze, of cloud formations in the sky, of wind upon the water.

Some of the things we do sound a little crazy, but the results show that they really work.

The way I look at it, is that there's no more satisfying form of enjoyment than self-expression through one of the Arts, but it needs to be individual expression—not an attempt at mass expression of somebody else's ideas. That's why I insist upon letting children create what they want to, through whatever medium they prefer. We don't just stick to crayons and water colors, we use wood, clay—in the sixth grade we even use rocks, and the youngsters have turned out some pretty creditable work with hammers and chisel.

By the same token, I haven't much patience with the old idea of giving all pupils sheets of paper of the same size and expecting them to scale their drawings accordingly. I have pupils who do worse than mediocre work on a 9- by 12-inch paper, but give them a space the size of a barn door where they have room to swing their arms about, and they can produce murals of amazing excellence. In fact, last year some of these wanted to do a really ambitious mural, and I let them decide by their own vote, upon the subject. They choose to do a history of the village, and you never saw such a fury of research as went on while that mural was in progress—I'll guarantee any of those youngsters knows more about the history of his home town than any adult in the village.

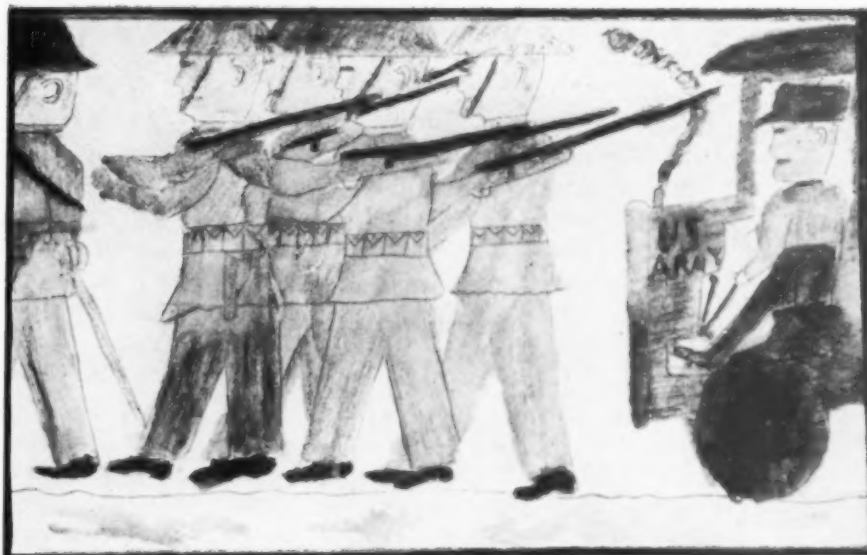
The only excuse for the existence of Art is for the pleasure it gives to each individual. The better he understands it, the more pleasure he gets out of it, and the more pleasure he gets out of it the better he wants to understand it. I've just tried to keep that principle in mind in working out my teaching methods, that's all.



BOYS WANT ACTION and THRILLS

E. E. LOWRY
Head of Department of Art
New York
State Teachers' College
Cortland, New York

The illustrations for this article are by the fourth grade at the Training School, New York State Teachers' College, Cortland, New York



MOST of the program of Art Education in the intermediate grades usually is interesting to boys. However, the opportunity to illustrate stories and situations, both real and unreal, which are thrilling, often a trifle bloody and always with dynamic action, are their choices above all. Planes in a dog fight, planes bombing Tokio and Berlin, cowboys and Indians fighting it out to the last man, soldiers on the march, sea battles, colorful parades, all these and hundreds of other subjects are the unguided selections of most boys.

- This is the type of work to be held in reserve for an opportune time; a time when interest in the regular formal program falls to a low ebb. The teacher should provide several opportunities for the boys to give their honest and sincere interpretations in a free, creative spirit with little guidance or interference. The alert art teacher can sense the time when a "release" is needed.

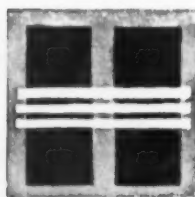
- A little guidance without interference might be interpreted as occasions when the boys ask for help with difficult problems such as the construction of certain figures and animals in action, how does the tail of a B-19 look, does the general wear two or three stars on his shoulder, etc. It is granted that before this kind of an informal problem is introduced, the children have had sufficient training in the primary principles of composition such as figures and animals dominant and down near the front of their picture; variety of shapes and sizes; strong and weak colors; and use of incidental subject matter with the more important items to help give location of action or setting. Occasional guidance in research for factual material may stimulate the response for a better illustration.



LEARNING TO USE COLOR

LENORE MARTIN GRUBERT

• • Flushing, Long Island • •



OW distinctly I remember the monotonous hours I spent making color wheels, a practice which was persistently repeated as I progressed in school from grade to grade. I recall that I never liked the yearly occurrence of an identical problem; nevertheless, having been trained to understand that the judgment of a teacher was unquestionable, I passively followed her dictation. There were all types of chromatic circles, the popular style being made from commercially prepared sets of colored circular papers. Occasionally, an enterprising teacher would have the pupils make their own color circles by painting samples of the primary, secondary, and intermediate colors with their various tints and shades, etc. Later a glorified color chart appeared which featured the various hues in the form of sunbonnet dolls, geometric designs, or any other conceivable idea which might take the pupils' fancy.

Today many teachers throughout the entire country are employing the same antiquated procedure as above to teach the mixing of color and color harmonies. They have failed to realize that the mechanical and superficial situation which they have created is contributing very little to the pupils' artistic and aesthetic growth. When teachers accept the fact that learning is a two-fold process consisting of creative thought plus the acceptance of the result of study as a guide for future action, they will discard dictated lessons in favor of problems arising from everyday situations, which have aroused the interest of the pupils.

No longer will boys and girls be required to make an uninteresting color wheel and be repeatedly told that yellow and blue makes green or that orange is made by mixing the two colors in opposition from each other on the color wheel. Rather, an experimental approach will be considered—pupils' art progress will be so guided that they will want to find out for themselves the mystery of color because they need the knowledge in solving their problems. Let me explain; after young children have been repeatedly creating pictures with a limitless array of colors, the teacher realizes that a knowledge of mixing color would promote additional growth. Is it not permissible for the teacher to set the stage for this learning? For example: A child working at an easel with yellow, red, and blue pigment may want green. When the teacher suggests that he make green, the child responds with a look of surprise; whereupon, he is fully amazed at the miracle of yellow and blue producing the desired color. Meanwhile, the other pupils have found similar wants or have been attracted by the first child's discovery. As a result, it is entirely possible and probable that the whole class will desire to find out what happens when such and such a color is mixed.

There are endless means by which experience in mixing color can be encouraged through a pupil's self-directed interest. By careful organization and guidance, a teacher can create natural situations which demand the use of certain colors. Bringing to the classroom various objects of interest, then providing a means for creative expression with color will present the children with a definite plan of action. Pumpkins at Halloween time plus a box of water colors and paper will enliven the search for orange and green, etc. But, whatever the course of action, care must be exercised that the fun of the experience is not spoiled by too artificial a set-up. The learning should be a natural outgrowth of an enjoyable creative period!

Just as the mixing of color can be taught when pupils need the knowledge to master current problems, so can attention be called to the existence of values and intensities. When pupils, through growth in observation become sensitive to variations of one color, they will often do one of two things; experiment to obtain the desired effect or ask for assistance. If the growth in the use of color is slow, a teacher should use tact and resourcefulness in creating a need for additional learning.

The determination of color harmonies is, perhaps, the greatest role that chromatic circles are expected to fulfill. Children are constantly drilled in the memorization of the following rules: complementary colors are opposites on the color wheel, analogous colors are neighboring colors, etc. They are often required to make stilted little compositions or designs showing the actual combination of color schemes. What is the result? The delightful, naïve expressions of children become stilted and labored by continued emphasis on color perfection. Their sparkling, rich, and ever-changing color interpretations become mechanical and drab by conforming to a stereotyped pattern. The individual's color inventiveness and preference for color is entirely disregarded, resulting in the destruction of the joyous fun of creating. Children should be allowed to paint pictures or designs with colors of their own choosing. Only when a pupil is capable of viewing theoretic color arrangements in relation to his own discoveries and preferences, should prescribed harmonies be introduced. Even then he should feel he has a right to prefer his own selection of colors and to use his own color harmonies. Gradually, through acquaintance with fine color relationships and through creative experiences, it is hoped that children will see and become sensitive to pleasing color harmonies.

The above suggestions are merely an attempt to set forth a personal philosophy of teaching color. The examples given are suggestive and in practice vary according to individual situations and each teacher's concept of teaching art. Without a doubt, many others ideas could be profitably added to those given.



FROM THE SCHOOLROOM WINDOW

CARMEN A. TRIMMER, Supervisor of Art, East St. Louis, Illinois

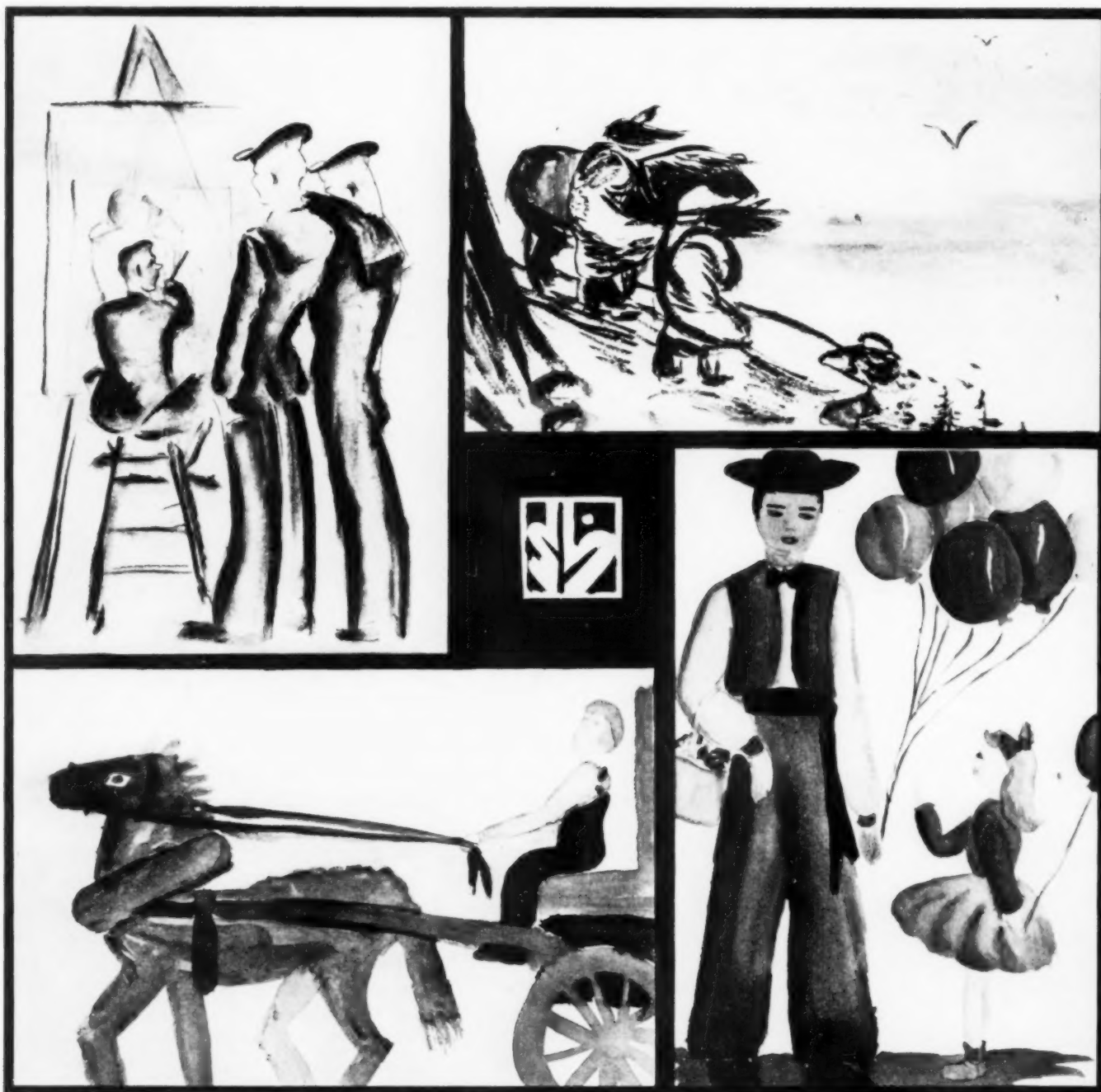


HE pupils were drawing houses, groups of houses, to be exact, with smokestacks, water tanks, telephone poles, roads, trees and even a boy with a kite. The pictures all seemed to be similar in composition but this was because the fifth grade at Dunbar School, under the direction of Eleanor Winslow, was drawing what they saw from their schoolroom window.

- The purpose of this lesson was to correct some of the mistakes which had been made in previous drawing periods. These mistakes were in perspective. Now that the students were actually drawing from the structures which they saw out of the window and could compare the lines and forms, it actually began to clarify the meaning of perspective and they seemed to enjoy each detail.

- So that the lesson would stimulate creative thinking each student used his own choice of colors and represented different times of the day by the coloring of his composition.





AT THE 1943 annual exhibition of work by boys and girls in the drawing classes at the Boston Museum of Fine Arts it was pleasant to see how little the war had shadowed the thinking of the younger children. There was an occasional free brush drawing of some civilian war activity among the water colors by the eight- to twelve-year olds, but the emphasis is on normal joyous activity.

- It is the aim of the teachers in these Saturday and summer classes under the direction of Mrs. Mary Sayward, to stimulate memory and imagination and to encourage freedom of expression. The student is taught from the beginning that he must feel the thing he is doing if it is to be alive. The sincerity of the exhibition as a whole was a testimonial to the success of this approach.

- The youngsters seemed to have drawn their inspiration directly from daily experience, whether it were a walk with the family dog, a visit to the circus, the scrap metal drive, or Mother's first-aid practice. The sense of joy seems, in fact, to be the keynote of the exhibition. The freedom and spontaneity, always so refreshingly evident in the work of the younger students, pervaded the entire exhibition.



A group of children painted by first graders in the public schools in Greensboro, North Carolina. Mary A. Leath Stewart is Supervisor of Art

An all-over pattern of Mexican figures by Joyce Bernstein, a nine-year-old third-grader of Chicago. Jessie Todd, Supervisor of Art



A blackboard mural of Easter hats and gloves gave the little girls of the third grade in one of Chicago's schools an introduction to portrait drawing. Roberta Forsyth is teacher

A Mexican in the true spirit, as illustrated in colorful crayon technique by Nan Wooly, a nine-year-old third-grader under supervision of Miss Jessie Todd in one of Chicago's schools





"DRESSING-UP" FIGURE DRAWING

MARGUERITE MITCHELL

Art Supervisor, Rochester Schools
Rochester, Indiana

An art teacher who builds up her collection of costumes, fancy dress, and picturesque hats and sombreros is going to get better-drawn, brighter-colored pictures when her classes are studying figure drawing. The student who gets to model usually enjoys "dressing-up," and the students who draw him like drawing someone in picturesque costume better than in everyday clothes. The students have to make up their backgrounds, but they enjoy it and can always go to the teacher's file for suggestions if they need help.



BEGINNING OF PORTRAITURE

VIRGINIA L. O'LEARY, Instructor in Art
Clark Junior High School, East St. Louis, Illinois

Junior High School pupils love to draw each other, and are very interested in face sketching. I therefore think that this is a good place to begin portraiture in the art curriculum.

In grade 7-1, after a few lessons and demonstrations on "blocking in" heads, their sketching time is limited to 5 or 10 minutes on a model. I have found that a short sketching time is better when beginning faces, because the pupils develop the habit of drawing "all over" the face and don't spend all their time on one eye or ear.

Gradually the time is increased through the upper grades. So they learn to gradually put in more detail.

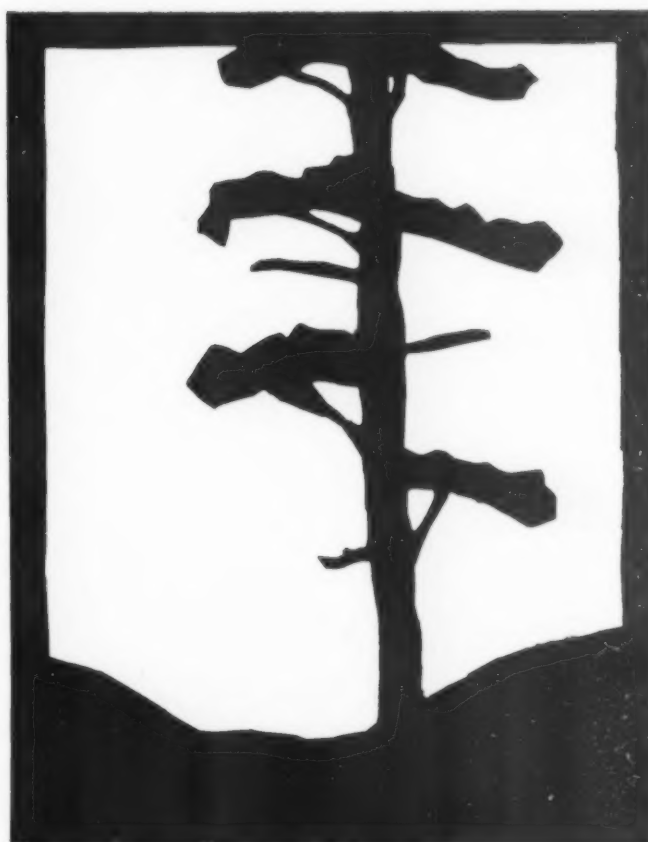
One of the biggest problems the art teacher has to face is the initial attitude of the pupil towards head sketching. He is afraid and thinks it is so "hard" to do. This can be overcome by sympathetic encouragement of his first attempts. I tell them that every artist had to draw his first portrait, which probably wasn't very good; that the more faces they sketch the better results they will have; and that the more observant they train themselves to be the easier they can capture a likeness.

This method of beginning portraiture in the grades has worked splendidly for me, and so I am passing it on. It is interesting to note in the accompanying sketches the individual techniques that each pupil develops. Let your pupils draw each other—for to them that's the most interesting thing they could draw!

TREES

IN SILHOUETTE

AMY M. GIBBS
Supervisor of Art
Needham, Massachusetts



One warm afternoon in June I took a class of sixth grade pupils out doors to sketch trees. I grouped the class into several small groups, so that each group could see several trees. I pointed out to the class that they should draw the tree as one large mass and not look at each branch or leaf separately.

It took some of the pupils several minutes to get started as they had never tried sketching out doors, but in about ten minutes every one was at work sketching with either pencil or crayon. Many of the results were very interesting as they were quick sketches and showed the child's temperament. Some were bold and others were very delicate and lacy.

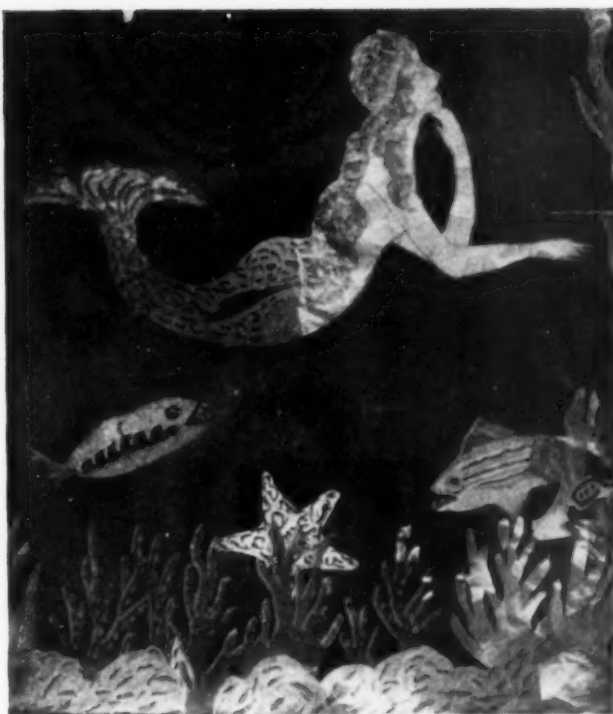
The class was still interested in trees and they began to bring in pictures and poems of trees. The teacher and I decided that, as long as the class interest was held, it was best to continue the study of trees. We started in with a lesson of trees in silhouette, in order that the child might see the tree as one big mass. Each child was allowed to draw any kind of a tree he wished. It might be some tree that he was familiar with or a kind that grew in some other climate. The next step was to cut the tree from black construction paper and mount it on a piece of white paper that had been colored to represent a sunset sky.

The children were delighted with them, and wanted to draw more than one. They liked experimenting with the different kinds of trees, compositions, and color schemes.



DECORATIVE UNDERSEA PANEL ㊦ ㊦ ㊦ ㊦

by a student of Nell F. Shepard at Monroe School, Phoenix, Arizona. The outline was done in black ink with a ball point pen then colored with wax crayon.



UNDER SEA DECORATIONS

MARION KASSING, Art Director, Menominee High School, Menominee, Michigan



THE necessity of transforming a school gymnasium into a pleasant place for a school party made a most interesting project for our art class. A typical instance of this kind is shown in the Under Sea Life decorations for a Junior-Senior party.

Of course there must be seaweed but there were so many kinds, so one group looked up and made sketches of decorative sea growths, another fishes and other sea life, while another group studied making the "ceiling."

We planned to draw and paint all the decorative material on the crepe paper tablecloth which comes in rolls and then cut out the figures and pin them in groups on large panels made of green mosquito netting.

Flat water color wall paints were used mainly; some tempera had to be used for unusual or very brilliant colors. All the paints were mixed and made ready in large jars. The colors were chosen for their lighting qualities. They were mainly brilliant and contrasting.

The assembling of material was done by laying the panels upon the floor and pinning the parts in place. As each panel was assembled, it was hung on the wall until time for its use, when it was tacked in place. Seaweed strips covered the tacking. This was made

of the crepe paper cut across the grain. The strips were doubled and were graduated to add interest. The ceiling was made of this same material hung on wires stretched the length of the room. Colorful fish swam between fronds of the seaweed.

The fish were made by cutting fish shapes from cardboard. Two small pieplates were placed edge to edge and held together with strips of pasted paper pasted entirely around them and pasted to itself. The pieplate "stuffing" was put between the two sides of the fish and the edges of the fish were closed with strips of heavily pasted paper. The shape now needed to be dried, when the pieplates were removed by cutting a slit which was pasted together again. The fishes were nicely bulged by this method, and were light. When painted and hung by wires, they moved with the air currents which stirred the seaweed and made an interesting change. An octopus sprawled at the top of one of the panels. It was modelled in clay on a large table and when dry was covered with a shell of pasted paper, removed when dry, and painted.

The seaweed was made of jade green and a yellow green, rather sulphur-colored crepe paper. The whole effect of the decoration was rather mysterious and the light which filtered through the seaweed ceiling was somewhat dulled but did not cast a bad light on the dancers, and the seaweed and fish and mermaid panels swayed in the air currents just enough to give the illusion of movement.



White Oak



Dogwood



Norway Maple

RUB DRAWING

ELIZABETH K. PETERMAN, Bloomsbury, New Jersey

SOMETIME in our lives most of us have played with pencils and crayons at "rubbing" over raised lettering or rough surfaces. To our amazement a design appeared on the paper and we were thrilled. Children still do the same thing and can now make a print of infinite value by just "rubbing."

When the first crimson, golden, and brown leaves began whirling down, the children eagerly gathered handfuls and brought them into the classroom for use in different ways. With small children the usual procedure is to have them trace around the leaves and color the copies which often brings undesirable results in shape and color.

The process for "Rub Drawing" is surprisingly simple and the children enjoy it for it brings striking results immediately. To rub print, place a pressed dried leaf face down on a flat smooth surface, as the desk, and lay over it a sheet of paper (not too heavy). Holding the paper firmly so there is no chance of the leaf moving underneath, a crayon (one nearest the shade of the leaf) is then rubbed on the paper over the leaf, working from the stem end upward. The result is splendid for it reveals the exact veining and makes a perfect design. The print may then be cut out, mounted and labeled. The use of this method seems to be an excellent way of collecting leaf prints for future use in nature study in any classroom from the first grade on.



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THE ART OF CHINESE PAINTING (Continued from page 330)

through. Chinese paintings are mounted in various forms: the scroll, the plain flat type, those made into books, and fans. The scroll is simply a rolled painting, and is the most common form. The horizontal scroll, or shou chüan (literally, hand scroll), is meant to be looked at only in the hands, and is unrolled by one hand and rolled up into the other, thus unfolding only a part at a time. Any section of it that happens to be in view should be in perfect composition, so this is one of the most difficult types to do.

The moulder places the finished painting face down on a large lacquered table, then brushes the back of it with very thin paste. Over this is placed a sheet of mounting paper, cut to the size of the painting, and it is brushed flat. These brushes are thin, and about five or six inches wide. The picture is then dried against a frame, edged with brocade, and finished in any of the forms desired. Fans are painted on special fan papers, which are pressed out flat. After they are finished, they are creased and pasted to the fan handles.

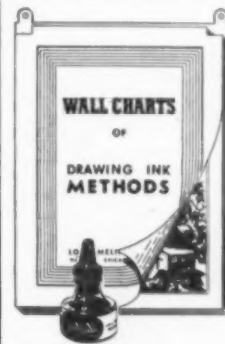
For those who are thinking of taking up this form of art, I should like to be the first to congratulate you; however, let me also add a little word of warning. Gather together all the examples of Chinese painting you can find, copy them as much as you can, follow the rules laid down; but, make your own observations of nature and your surroundings, for, in the words of an old philosopher, "Building a style exactly like that of a certain master is like drinking the dregs of his soup, and what is there in that for oneself?"

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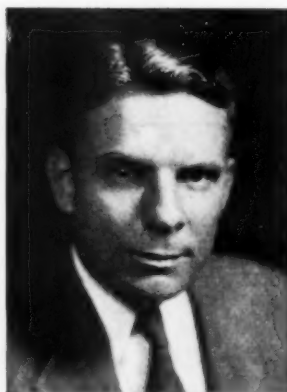
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E.A.A.'S NEW SECRETARY

Vincent A. Roy has long been identified with Eastern Arts activities—he was instrumental in the organizing of the Junior Division in 1936, he served as its senior sponsor, elected to E.A.A. Council in 1939, Vice-president in 1940 and President in 1941. In 1939 he was awarded the E.A.A. Silver Medal for "creative and distinctive work in the field of Art Education."

The Association is to be congratulated in gaining the services of "Vince" Roy who has contributed so much to E.A.A. He is Head of the Department of Art Education at Pratt Institute, Brooklyn, New York.



E.A.A.'S RETIRING SECRETARY

Thousands of art teachers in the East will be sorry to learn that Raymond Ensign has resigned as Secretary of E.A.A. He has certainly been one of the most energetic secretaries it has been our privilege to work with. To hold such a position requires a good sense of humor, and at the same time carry through the one thousand and one details with firmness and diplomacy.

It is a pleasure to know Raymond Ensign; what he does and says seems to live on and on. Any one fortunate enough to attend the Berkshire Summer School will testify that the affectionate title of "Skipper"—with which he was christened—was well chosen and merited. Even in these dark days one's memory can find many a laugh stored away and directly resulting from the "Skipper's" dramatic staging of life at the Berkshire School where lateness at meals was a surprising ordeal; yet an ordeal that lives down through the years as a pleasant memory.

So to "Skipper" Raymond Ensign—and Executive Secretary of the E.A.A., we folks in the *School Arts* Family wish you the best of success in your work—and furthermore we look forward to seeing you at the next E.A.A. Convention.

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School Arts, June 1943

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(Continued from page 4-a)

The art teachers in the United States are cooperating in the war effort very effectively. A typical example of this cooperation is found in the interview between the Curriculum Consultant for Art, Dale Goss of Seattle Public Schools, and the Production Chief of a plant where thousands of bombers are turned out in a year. This article gives concrete information for high school participation by training in the art of illustration. Not only will this training be useful while the war is in progress, but there will be a demand for these illustrators in the days of peace to come.

Grade Helps this month offer interesting reports or demonstrations of work done in widely scattered schools, and the color pages are of great value and beauty.

This final number of Volume 42 maintains the standard of all previous years. The Annual Index, which will be sent to those requesting a copy, is arranged under classified headings which makes it very easy to find material for special occasions.

ALL-AMERICAN ART WILL FEATURE SEPTEMBER SCHOOL ARTS

Very soon now we shall be organizing material for the September issue—the initial number of Volume 43. The problem will be not what to include but what to omit, so many good things have been received.

Here are a few of the highlights:

1. An article on Occupational Therapy as carried on in a hospital, including handicrafts of all kinds—weaving, basketry, printing, manual training, gardening, etc.

2. An article on "Art Without Sight," methods by which unsighted children have learned to work creatively in three and two dimensions. Work included is modeling, carving, posters, and the use of a variety of materials.

3. "Art and War" articles, which include the use of materials not needed in the war, and many ways of helping in the war effort. These include making air raid shelters attractive and comfortable and making use of all kinds of waste materials; also arts and crafts that help to improve relationship with our Allies and neighbors.

4. Today as never before artists are facing a challenge—a challenge to meet today's new

(Continued on page 9-a)

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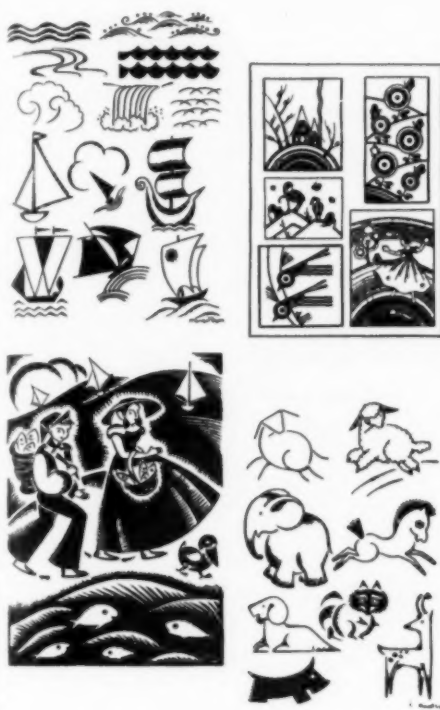
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(Continued from page 7-a)
demands in arts. They are many. There are many golden opportunities for an artist of which Posters is one. Posters that convey in a second, without words, what might take volumes to write. Crafts are another. "Crafts at Work" is another splendid article to be included in the September number.

You will need this September issue of *School Arts*, for it will bring you definite helps at a most opportune time.

EARL L. CURTIS ELECTED PRESIDENT OF THE AMERICAN CRAYON COMPANY

Coming up through the ranks, from factory through office and management to head the organization of which he has been a member since boyhood, Earl L. Curtis brings to the presidency of The American Crayon Company, Sandusky, Ohio, a background thoroughly versed in industrial experience in connection with the manufacture of chalk, crayons, and school art materials.

Mr. Curtis was elevated to the position of the presidency of his company, one of the oldest manufacturing firms in the country, vacated by the late Mr. A. M. Spore upon the latter's death on December 18, 1942.

Born and raised in Sandusky, Mr. Curtis is the son of the late Leverett L. Curtis, a pioneer in the crayon industry, who also grew up with The American Crayon Company, holding the presidency from 1910 to 1929.

The new president's life has been centered in the company. The old factory site, and the little brick building, still standing, which served as the office, was his playground as a child. After the burning of this factory, an entirely new plant was erected on the present site, 1706 Hayes Avenue.

During vacations and after school Earl, as he is familiarly known to Sanduskians, worked in the factory. High school days over in 1906, he became office boy, working up step by step through the capacities of Office Manager, Purchasing Agent, and Vice-president in Charge of Purchasing, to his present post as the president of the company. The cost system still in operation in the organization today was installed by Mr. Curtis in his early days. He was seated on the Board of Directors in the early 1920's and has continuously served in that capacity up to the present time.

The products of The American Crayon Company are rated almost 100% essential industry. In addition to a complete school materials line, an extensive line of industrial chalks and crayons are manufactured which are used in war plants throughout the country.

High school students interested in oil painting may like to know that it is not necessary to obtain canvas stretched over frames for their paintings. There are on the market several inexpensive types of craft and academy board with canvas type surfaces. These boards are stiff and firm, take oil paints very well and are easy to carry and handle.

In pasting down large sheets of paper, always start in the center of the paper, pressing down and outward with the palm or side of the hand. This forces any accumulated air bubbles past the outer edges of the paper and results in a smoother "paste-job."

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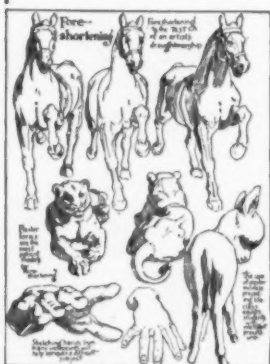
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SANTA FE'S ANNUAL REPORT

The Santa Fe Railway, from the office of the president, Edward J. Engel, has published an "Annual Report" which is unusual and worthy of comment. The report, or "review" of the year's activities is directed "to all Santa Fe employees." It tells by written statement and colored charts how the Company has fared in its many departments. These charts are not only effective in giving information quickly but are works of art in design, layout, and lettering.

Of particular significance is the letter of introduction to the report from which we quote:

"Our more than thirteen thousand miles of trackage constitute one of the most extensive railways in the United States. Along these many miles in 1942 there was enacted the great drama of a peace-loving people rising up to defend the principles of human freedom.

"Young men have gone out from our homes and from the homes of our friends to learn and carry into action the arts of war. Their personal courage is backed by the necessary mechanical know-how which, needed now more than ever before, has been a part of their everyday experience. Our thoughts are with them all, but particularly those represented by the 5,938 stars in our service flag. From the nearly 50,000 employees on our pre-war pay roll, one out of each eight is now in military service.

"Every Santa Fe railroader worthy of the name has pitched in with all he had to move the equipment and supplies to camps and points of embarkation, in the greatest transportation job in our history. Government and military leaders have

been outspoken in commending the railroads and we have gained tremendous public good will as a result.

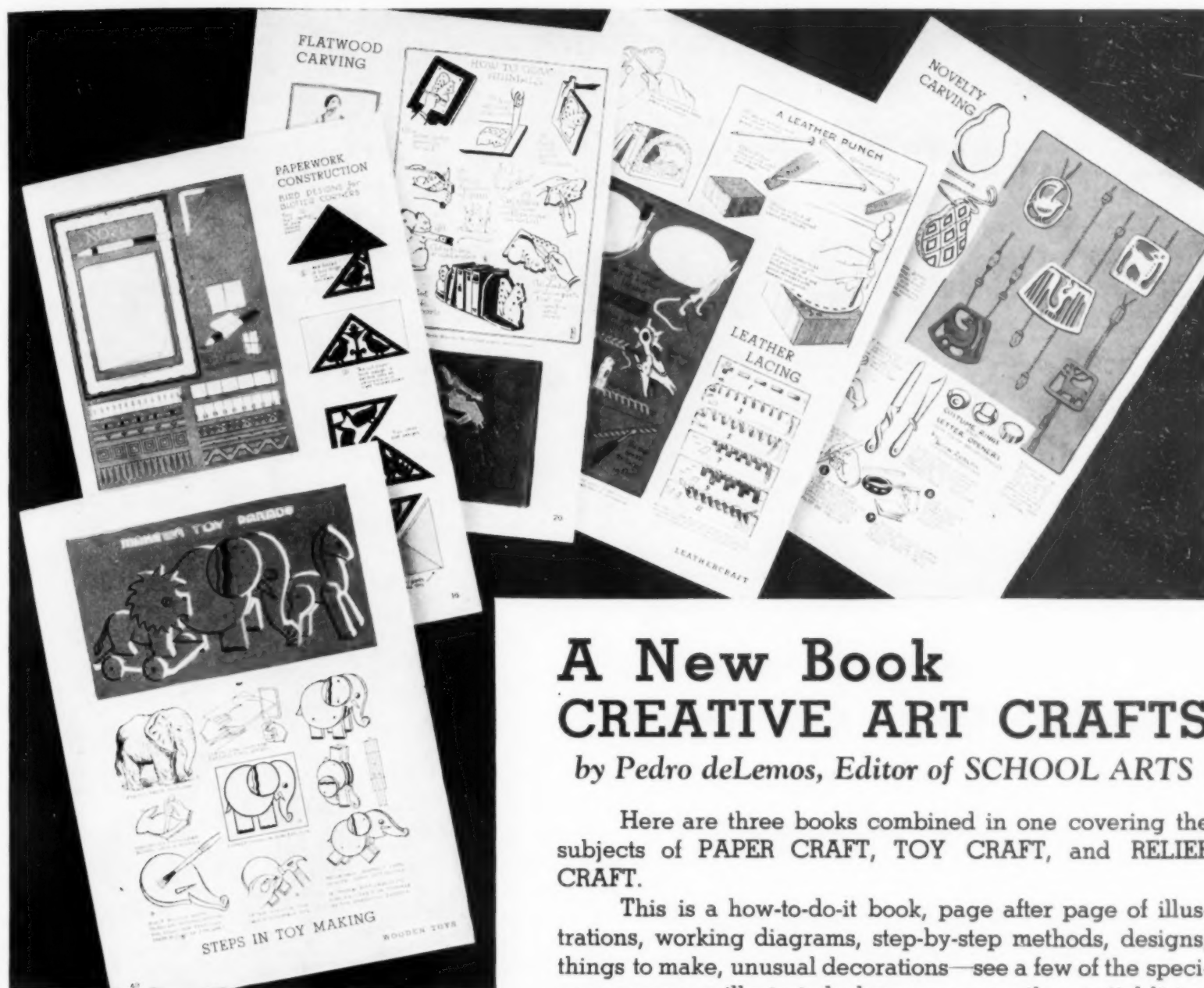
"The annual report of such a large scale enterprise necessarily means the compilation of figures which may be difficult to absorb. So we have had our artists make graphic charts of trends and comparisons which help tell the story of ever-changing circumstances. After studying them you will be in a better position to answer questions and to inform your acquaintances about this transportation team of which you are a member."

It is encouraging to all Americans to note this evidence of harmony between Management and workers. The art of living is more fundamental than any of the other arts, and will have more influence at the peace table.

Copies of this pamphlet will be mailed to all readers of *School Arts* who write in. Address requests to Mr. Lee Lyles, Assistant to President, Santa Fe Railway, 80 E. Jackson Boulevard, Chicago.

A NEW PLASTIC

The new plastic craft lace introduced by the Plastikote Company of Chicago is an ingenious and very practical application of the "synthetic" process which necessity has forced upon us. Many handicraft objects are possible with its use. It is smooth, flexible, strong, and comes in many pleasing colors and combinations. Children as well as older folks will find many uses for and fascination in using this new Plastikote.



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How to turn a pine cone into an owl

How to make stocking dolls
How to do paper paste modeling
How to make low relief carving
How to carve in the round

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How to make leather stamping tools from nails
How to stencil leather
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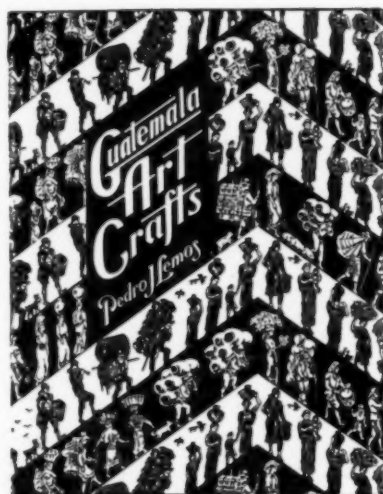
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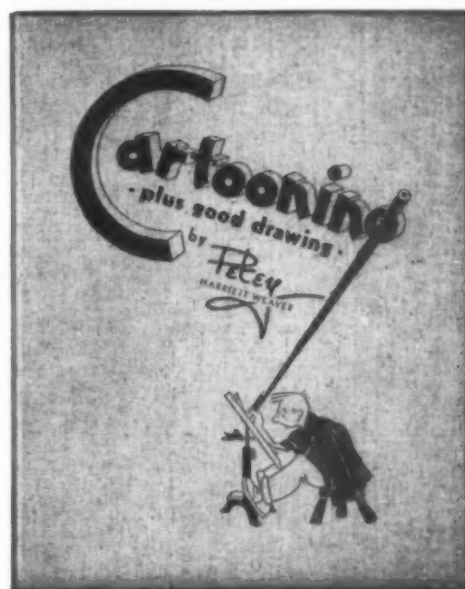
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